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January

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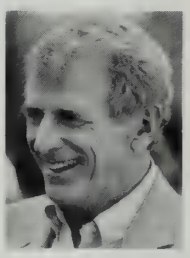

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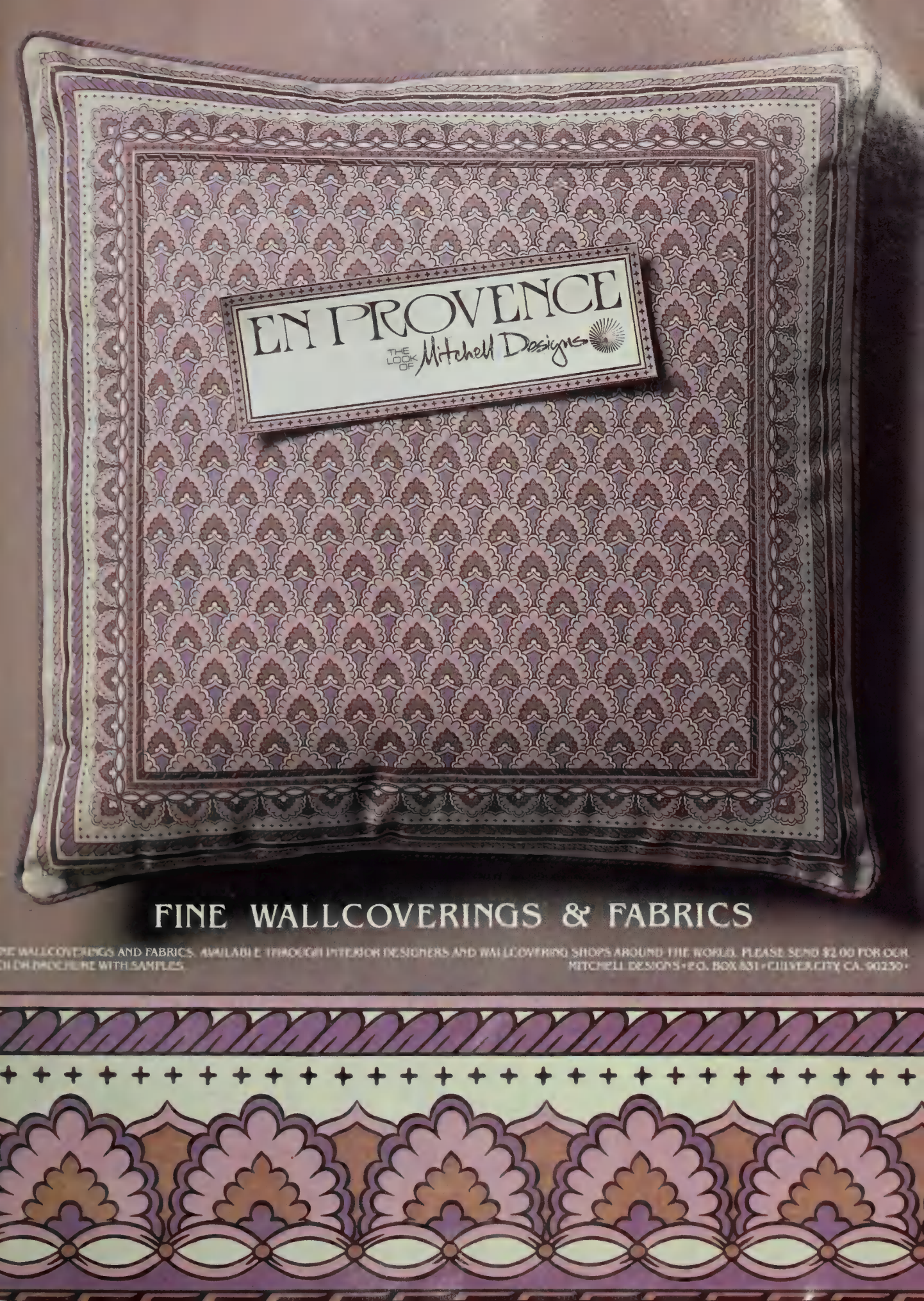

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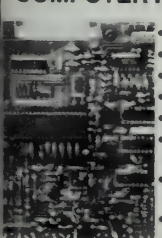

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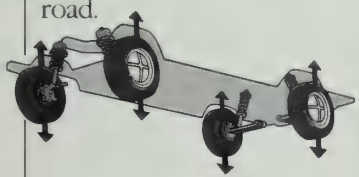

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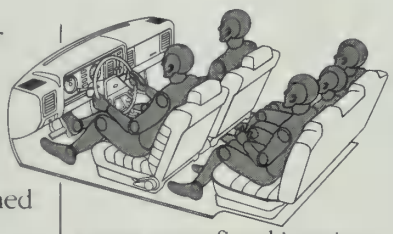

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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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5900 Wilshire Boulevard, Los Angeles, California 90036.

I was thrilled with the latest issue of your magazine (September 1983), and especially with the "Guest Speaker" piece by Lesley Blanch. Miss Blanch writes the most remarkable biographies, and is herself a most interesting woman. Her surroundings are just as I would expect them to be; nothing could have fascinated me more. Thank you, thank you.

Beatrice Claude
San Francisco, California

When your magazine arrives, it's time for a coffee break, and in my office hideaway I flip hurriedly through the pages to glimpse the victuals for later, more leisurely repasts. I am writing to tell Lesley Blanch that she has a kindred soul in California! As I read her reasons for collecting "things," I thought: This lady has put into marvelous, living words what has lurked in my mind for years. I haven't yet been to the library to begin one of Miss Blanch's books (it's only 6:00 A.M.). However, you can be sure I will introduce myself to more words from this alter ego, as I have with so many of the other enjoyments brought to my attention by *Architectural Digest.*

Norma A. McCurdy
Pasadena, California

Throughout years of loyalty to your magazine, one question has haunted me: Why do your photographers, who are obviously masters of their art, fail to notice when a table or sofa is somewhat askew? Not to mention a drawer that's slightly ajar! If this seems picayune, it's not a complaint, but merely the Virgo in me.

Kathleen O'Connor
Falls Church, Virginia

Architectural Digest pays a well-deserved tribute to the artistry of Carl Larsson ("Historic Houses," September 1983). Less exciting, however, is the repetitious selection of paintings already widely reproduced. Though *Lilla Hyttnäs* may be historic, its visual charms could have been enhanced by fresher material.

Katharine Villard Seckinger
Fayetteville, Arkansas

The Carl Larsson painting *Autumn* was so ethereal, it's a shame it was so poorly positioned. I felt it did an injustice to this lovely work and made an unimpressive pause in an otherwise visually fascinating layout.

John Fitzpatrick
Athens, Georgia

Your September 1983 cover featuring the 1901 Carl Larsson painting is by far the loveliest you've had to date!

Janet Savioli
West Springfield, Massachusetts

"Arena for Art High above Manhattan" (September 1983) leaves me searching for greater insight into the man André Emmerich and his extraordinary art collection. I am left speechless by the splendor of these works and the apartment they adorn. Please, next time give us more.

Christine Taylor
Vancouver, British Columbia

How exciting to read the article by Baron de Breffny! "Magnificent Obsession" (August 1983) is a perfect title for this faultless restoration. My husband and I had the pleasure of being guests of the de Breffnys last year and it will be a treasured memory always. What the baron cannot write, but what I can say, is that they are one of Europe's most romantic couples. Their magnificent home is the perfect backdrop for their hospitality. Thank you for renewing our memory and for giving so many the opportunity to enjoy a dream realized.

Marise and Hank Zellmann
West Newton, Massachusetts

For the serious collector

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Carl Herpfer (German, 1836-1897), *Dressing the Bride*. Signed l.r.: Carl Herpfer München. Oil on canvas, 48 x 37½ inches (121.9 x 95.3 cm).

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JOHN BRYSON

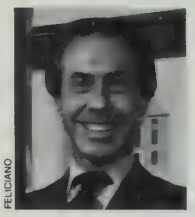
There has never been a time when we could choose from more varied and ingenious methods of lighting our homes. Tracks, cables, wall-washers, tubes, ups and downs, gels, neon, pin spots—even lamps! All of these have appeared in Architectural Digest *interiors.*

Anaïs Nin, whose Los Angeles home is the subject of our Historic Houses feature in this issue, wrote of her living room: "If one walked in the garden at night and looked back at the lighted room, the scene, dresses, colors, poses, seemed like a play." In the settings for our lives, just as music can lift our spirits or quiet them, the soundless harmonies of light can create a mood of romance, or heighten a festive atmosphere. Certainly, sensitive lighting is a vital element that can often make the difference between a successful and a not-so-successful interior design.

Paige Rense
Editor-in-chief

An English Country House in Texas

Mark Hampton is an especially articulate and clear-minded person, qualities reflected in the ease and authority of his work. He loves to deal in paradoxes and relishes undertaking projects such as the house appearing in this issue. The setting is in Texas, but he has brought to it a particularly English brand of eclecticism. It substantiates his belief that if a tradition is strong and flexible enough, it can be transplanted anywhere without incongruity. Sensitive to his clients' interests in Oriental porcelains, he made it a point to place pieces in most of the rooms. *See page 54.*


FELICIANO

Mark Hampton

Contrasts

For a designer who can evoke New York in his work as powerfully as Juan Montoya can, the Manhattan apartment featured this month represents something of a departure. "Being there, the only reference you have to New York is the view from the windows. You feel you're being transported to another environment. It could be Paris, Rome, Norway. The project has another distinction. It is a rare instance of the designer's being given carte blanche to create as he pleased. Mr. Montoya's clients were as concerned that he realize his own vision for the space as he was for their understanding and approval of the design. His current projects include two New York fashion design showrooms. *See page 64.*

FELICIANO

Juan Montoya

Celebrating Space

John Good's career as an architectural consultant and importer of Italian furnishings began with the study of architecture at Stanford University. His wife, interior designer Louise Currie, says, "He has only to walk through the front door of a house, and he knows within minutes how to improve it." Her love of Italian design was inspired by business trips made with her husband, and they collaborated in creating their Italianate residence in Beverly Hills. It could have been built in Italy, she feels, but enjoys the freedom of knowing that "here, a home can be considered thoroughly modern, even if it draws on Renaissance influences." *See page 78.*

ERIC SKIPSEY

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John V. Good

Louise Currie Good

continued on page 18

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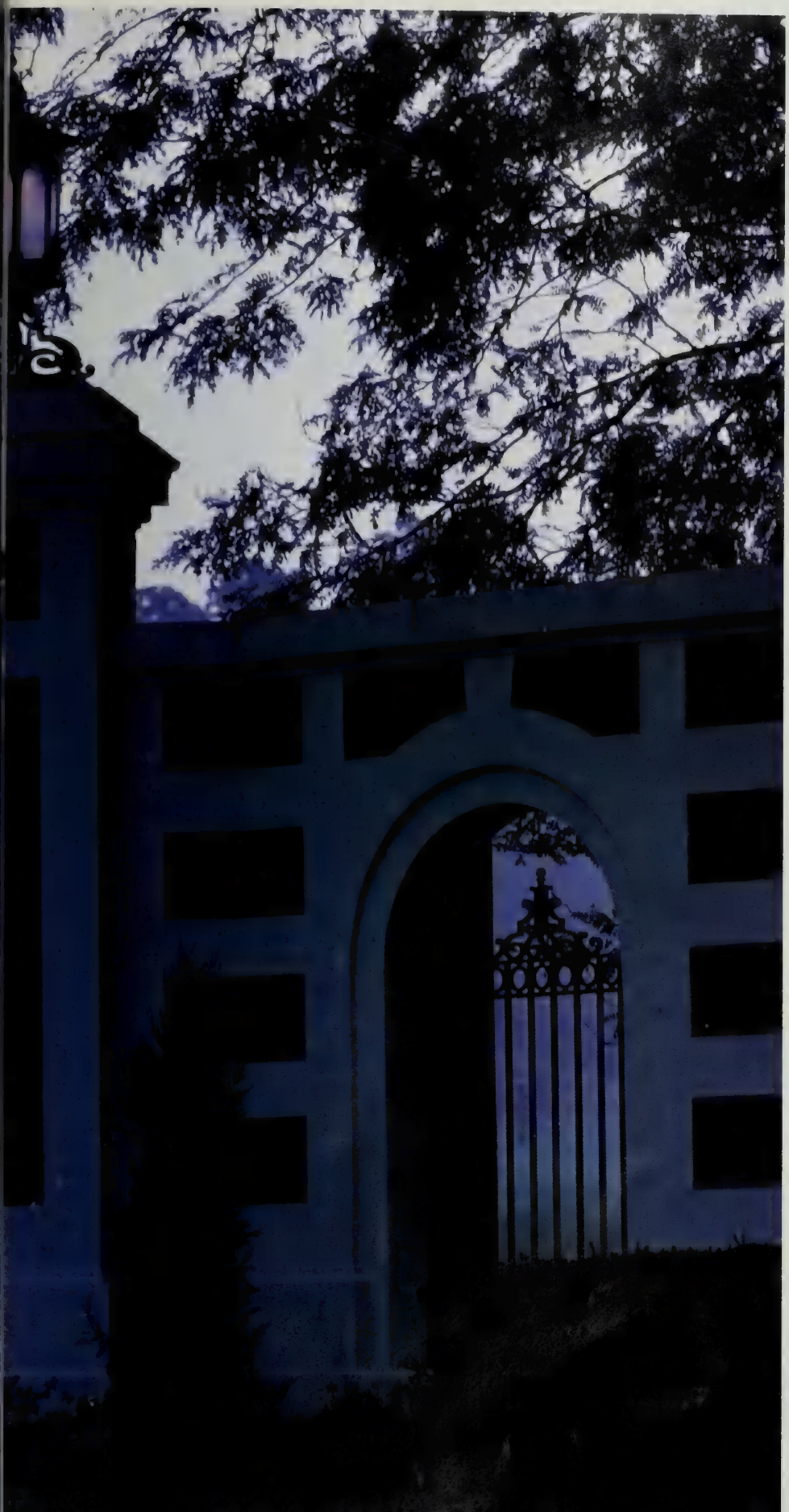

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There are simply some songs one should experience for oneself.

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THE ULTIMATE DRIVING MACHINE.

continued from page 14

Architectural Digest Visits: Mr. and Mrs. Robert Motherwell

"What you see is chance," Robert Motherwell says of his Connecticut studio, part of the estate where he lives with his wife, artist-photographer Renate Ponsold. "A dealer might be there selecting paintings; my current work might be stacked around, waiting to be shipped to shows; older pictures that have never been fully realized are there, because I may want to work on one of them—bring it up to snuff." The bedroom is a more consistent space, containing "one of the first *Elegy* paintings," and a bed "made by someone who has revived the Shaker tradition." Renate Ponsold, best known for her portraits of artists, collaborated with her husband on *APROPOS Robinson Jeffers*, a book with drawings by Motherwell, photographs by Ponsold. *See page 84.*

PETER VITALE

PETER VITALE

Mr. and Mrs. Robert Motherwell

Regency Aura

There's a strong connection between the earl and countess of Lichfield and the evolution of David Mlinaric's career. One of the first historic buildings the designer worked on was *Shugborough*, Lord Lichfield's house in Staffordshire. Mr. Mlinaric was designing the private rooms for Lord Lichfield while the late John Fowler was doing the state rooms for the National Trust. In the early 1980s, Mr. Mlinaric worked with both Lord and Lady Lichfield, simultaneously designing their London flat, appearing this month, and two rooms added to the private quarters at Shugborough. Since Mr. Fowler's death, in 1977, Mr. Mlinaric has assumed the noted designer's responsibilities at the National Trust. *See page 92.*

DERRY MOORE

David Mlinaric

Vertical Composition

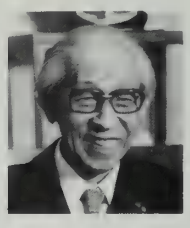
It began when Hugh Newell Jacobsen was about five years old, walking through the furnished rooms in Marshall Field's with his mother. She would point things out, saying, "Isn't this nice, Hughey?"

Now, with over seventy awards for design to his credit, including four

Newell Jacobsen

ASIER PHOTOGRAPHY

Robin Jacobsen



Konosuke Matsushita

FELICIANO

Michael de Santis

national AIA Honor Awards, the architect says, "I love what I do." The Washington, D.C. house where he and his wife, Robin, live reveals the simplicity and deemphasis of materials typical of his work. "It's the space, the light, the axes and cross axes that are important." *See page 108.*

Shinshin-An in Kyoto

True to his name, which translates into English as "Lucky Man under the Pine Tree," Konosuke Matsushita did spend much of his childhood beneath a *matsu* (Japanese pine) that shaded his family's home. Later, he became an industrialist of great prominence, but still maintained his close bond with nature, lavishing attention on the beautiful gardens of Shinshin-An. He had already, in the 1940s, evolved the philosophy underlying his PHP (Peace and Happiness through Prosperity) Institute, originated as a means of vitalizing postwar Japan. He wrote, "Businesses, I realized, should not only think of how to make a profit. Business ought to have the mission of making people happy by eliminating poverty and providing for everyone's material well-being." Shinshin-An is one exquisite manifestation of Mr. Matsushita's spirit. *See page 114.*

A Home for All Seasons

Michael de Santis has a highly recognizable style, yet he resists being called a New York designer. "Every project is defined by its environment," he says. "I recently did an apartment in Tulsa. It's very glamorous. I guess you could say it's a very urban type of glamour, yet I don't consider it a New York milieu. It could be in any sophisticated city." The designer is known for his ability to mix the present with the past. One example is the bedroom he designed for the Southampton Designer Showhouse, 1983, featuring a centrally located remote-control unit—in Neo-Classical style. Another example is the Southampton house we show in this issue. *See page 120.*□

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Robert A. M. Stern on Avoiding the Architectural Zoo

FELICIANO

For Robert A. M. Stern, the charm of a community is lost when architects abdicate their responsibility to the past. His own work gracefully articulates his belief "in continuity and in change," in traditions transformed.

WHEN AN ARCHITECT is commissioned to design a house or an apartment, as a rule he is building in a place that has an existing architectural tradition, a style all its own. It is his responsibility, then, to build within that style in order to help the tradition evolve. An architect who simply decides to make his own personal statement, without respect to place, usually designs nothing more than an aggressive monument. On parts of eastern Long Island, for example, architects have so ignored the building traditions that the place has become an architectural zoo, and the thread of community has disappeared.

Any tradition that is sufficiently established is flexible enough to allow for an individual statement. In fashion this is done all the time. When designers create forties looks or Gypsy costumes, they are of the moment—our moment. Yet these clothes are clearly identified with the past and richer for it.

When I design a house in a resort area with a long history of Shingle-Style houses—Martha's Vineyard or East Hampton or Seal Harbor—I begin with the basic principles of the Shingle Style and inject my own sense of proportion, detail and materials into the design. The result is a house that is both sympathetic to its place and special to the owners. It is clearly a statement of our time.

In Aspen, Colorado, where I have recently designed several houses, I have also tried to capture the flavor of the area. Traditionally, Aspen has had both little Victorian "gingerbread" cottages and some weatherbeaten vernacular buildings originally built by miners. Even these simple dwellings have a certain style that makes them naturally a part of the landscape.

But in the past decade many of Aspen's building traditions have been hanging on by only a fragile thread. It's quite common to see the "International Heidi" style of Swiss chalet—"Peaky Modern," a client of mine once called it—that doesn't even look appropriate in Switzerland. And you can also find many modern "dream houses" that have so much redwood they look like live-in cedar closets. Neither type of house has anything to do with the original Aspen. In fact, these houses seem like parodies of modern architecture—examples of rigidity, not freedom.

For about thirty years we had a very self-restrained architecture—the International Style. Some of the buildings were quite dazzling, but

ROBERT A. M. STERN ARCHITECTS

ROBERT A. M. STERN ARCHITECTS

Modifying a "Stickleyesque Craftsman cottage," Stern added skylights to the center of the house, creating a seam of light where new joins old. An oval window (left) punctuates the white moldings that unify the composition. A screened stair (right) hews to the prized detailed character of the original house.

continued on page 26

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Robert A. M. Stern on Avoiding the Architectural Zoo
continued from page 22

the same character prevailed everywhere. That was its goal; that was why it was called International. Now we have the freedom to explore local traditions and to examine the psychological aspects of building. We can recognize the need to make intimate rooms or big open spaces. And we can create architecture without feeling the need to mold our designs to fit a rigid ideology.

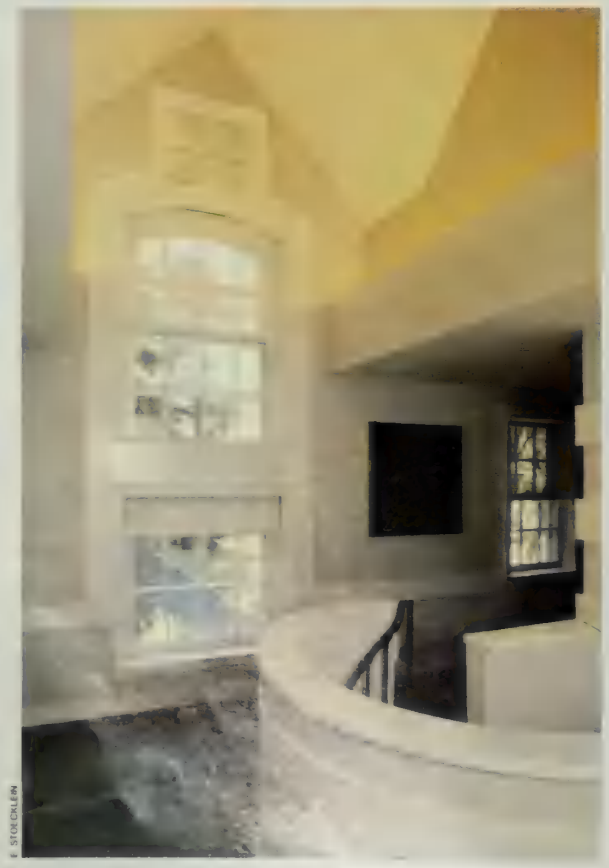
Sometimes it is necessary to reach far back in time to find out what works. Right now I'm designing a vacation house in Deal, New Jersey, an area with grand traditions. Around 1900, architects had a vision of Deal as an American Tuscany, and they filled it with Italian-style villas. Don't ask me why they had this vision, but it was quite consistently and widely held. Some beautiful stucco houses were built then, with low hipped roofs and formal gardens—all of which fit very nicely into the landscape. Over the years, many of these houses have been torn down, and some have been "modernized," yet the Italian presence is still felt. Now I, too, am designing an Italian villa. It certainly won't look as if it was built in 1900, but it may make people think about that time.

Why not buy an old house in the first place, instead of building a new one? Sometimes that's not so easy, but the real reason is that a new house will be arranged for the way people live today. Certainly many of my clients want formality, but not in every room. So I design houses that function for the eighties, but flow in a broader, deeper stream than can be contained by any one moment or movement. The Deal house is an example: It grows out of a present need, yet reverberates with the past.

This is one direction architecture can go—the most fascinating, to me, because it merges with my interest in history and detail. I think most domestic architecture is dreadfully underdetailed. In most of my houses I take rather simple straightforward buildings and give them a special character and scale through detail; I enrich them with ornament.

I don't reproduce the past, I interpret it. My houses are not copies, nor could I truly reproduce anything, even if I tried. No matter how faithful someone wants to be to another's vision, one architect's hand, one craftsman's touch, or for that matter, even one machine's work, is different from another's. I am not against reproductions; they just don't interest me. My aim is to make something new that is appropriate to a place, a tradition. I believe in continuity and in change.

Since I am interested in the interior as well as the exterior of a house, an increasing number of my projects include furniture design. Often I begin by trying to find antiques to fill a



E. STOECKLEIN

E. STOECKLEIN

Delicate pastels and white woodwork evoke a Robert Adam palette in this 1929 Georgian-style house redesigned by Robert A. M. Stern. Curves, confined to areas of passage like the hallway (above) and stairs (left), "emphasize the distinction between classical rooms and open, modernist spaces."

continued on page 30

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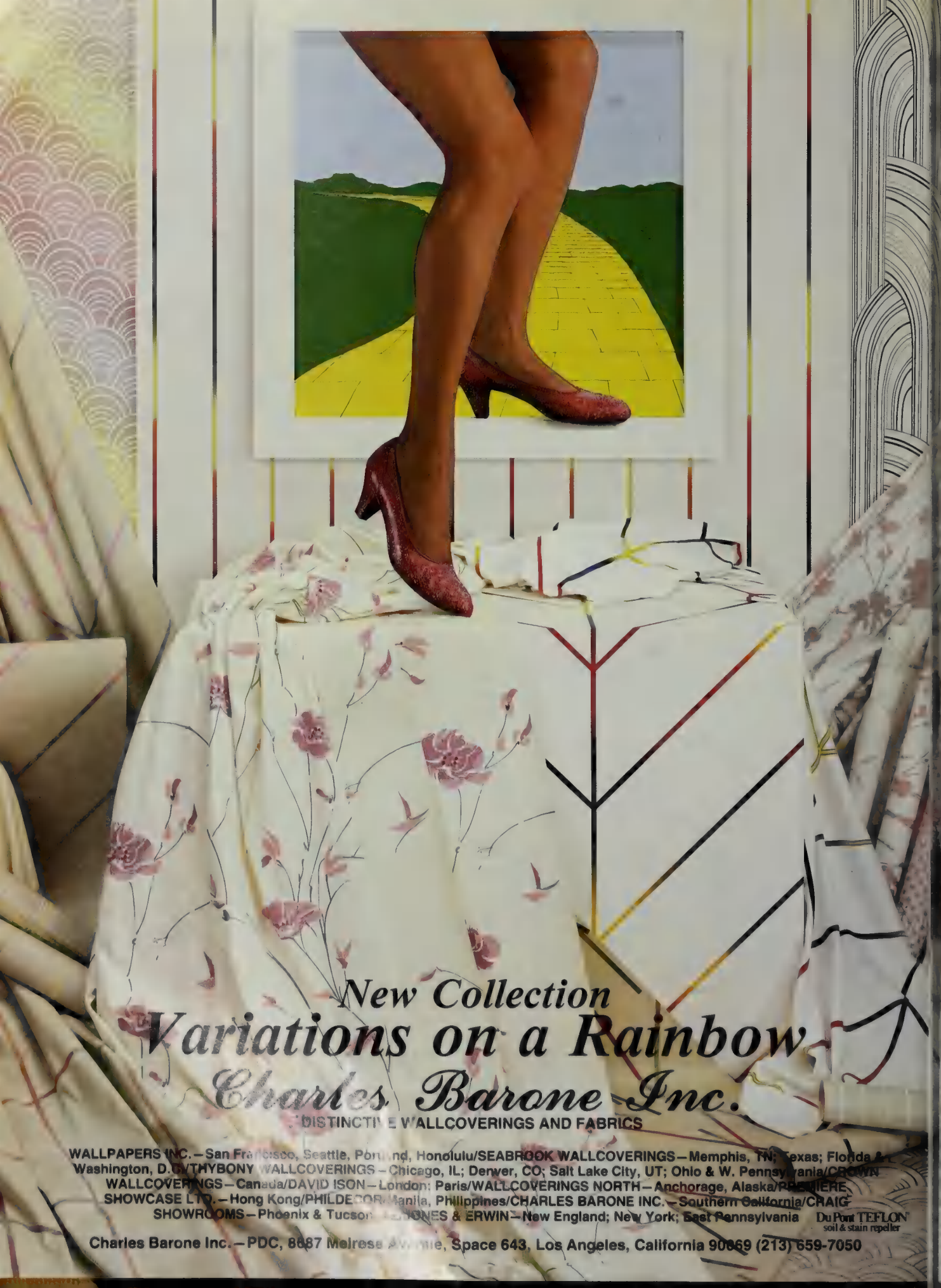
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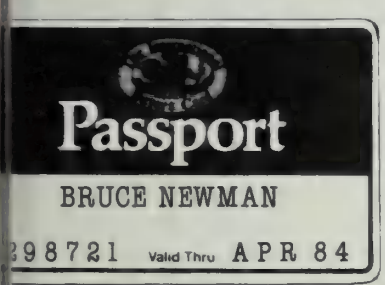

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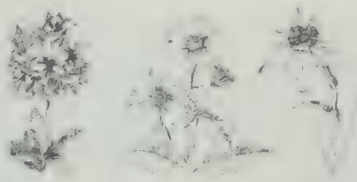

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Robert A. M. Stern on Avoiding the Architectural Zoo

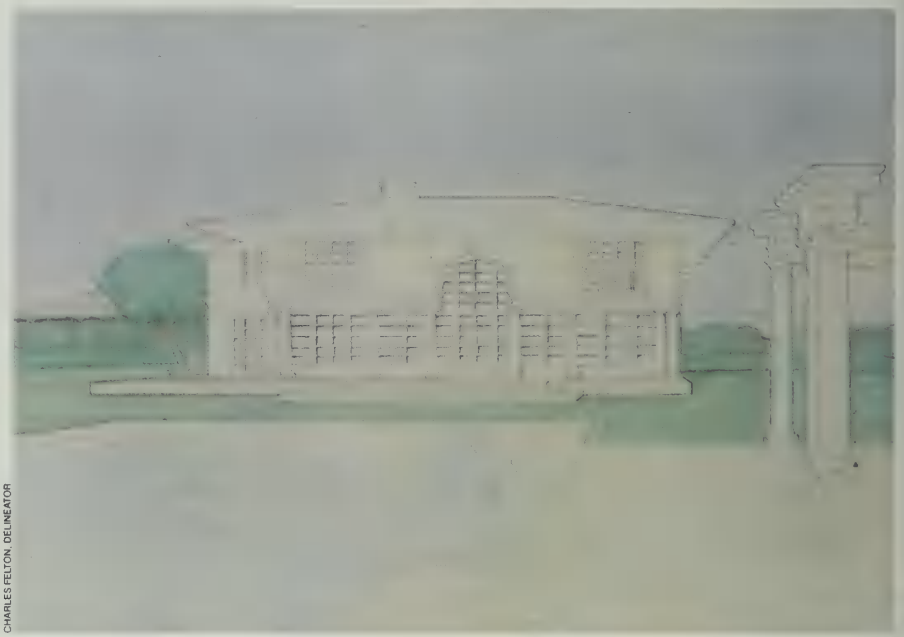
continued from page 26

house, because the craftsmanship is so beautiful, the patina of age so pleasing. A new house, which can be a bit raw, benefits from old things. But sometimes old furniture just doesn't do the job. In several houses on Martha's Vineyard, for example, I wanted Gustav Stickley tables and chairs. Because Stickley's sofas are uncomfortable, I've had their design adapted to modern materials and proportions. Stickley would recognize it as mine; I recognize it as Stickley's. The two are intermeshed.

I have adapted many other styles of furniture to fit specific homes, since I believe that every part of the scheme must relate to the whole. Over the years I have designed everything from furniture to paper napkins. Yet I'm not striving for total design in the way some designers are; I couldn't live in a place where I had designed everything.

Although I've become more involved with interiors, I still don't believe in the term *interior designer*. It implies that the architect left the interiors undesigned, and therefore someone else had to come in and do them. When I create an interior, I conceive it first as architecture; then I decorate it by bringing in objects such as screens, tables, linens. People think *interior design* is simply a fancier way of saying *decorating*, but to me *decorating* is the more beautiful and far more noble term.

Many fine decorators who began in earlier decades, such as Eleanor Brown, who is still active today, or the late Elsie de Wolfe, created rooms that are far more sensitive in detail and proportion than the work of younger decorators. Their orchestration of the key elements—texture, color, ornamentation—produced rich environments that were so carefully studied they looked like they were never studied at all. And that is the secret of both great architecture and great decorating: to make something so appropriate and so perfectly detailed that it looks as though it has always been there.□



CHARLES FELTON, DELINEATOR

A vacation home in Deal, New Jersey "grows out of a present need, yet reverberates with the past," says Robert Stern. Many villas were built circa 1900–1915 in this "American Tuscany."

Born in 1939 and trained at Yale, Robert A. M. Stern heads his own New York–based firm, Robert A. M. Stern Architects. A strong champion of American vernacular design, he discussed his views with writer Carol Vogel.

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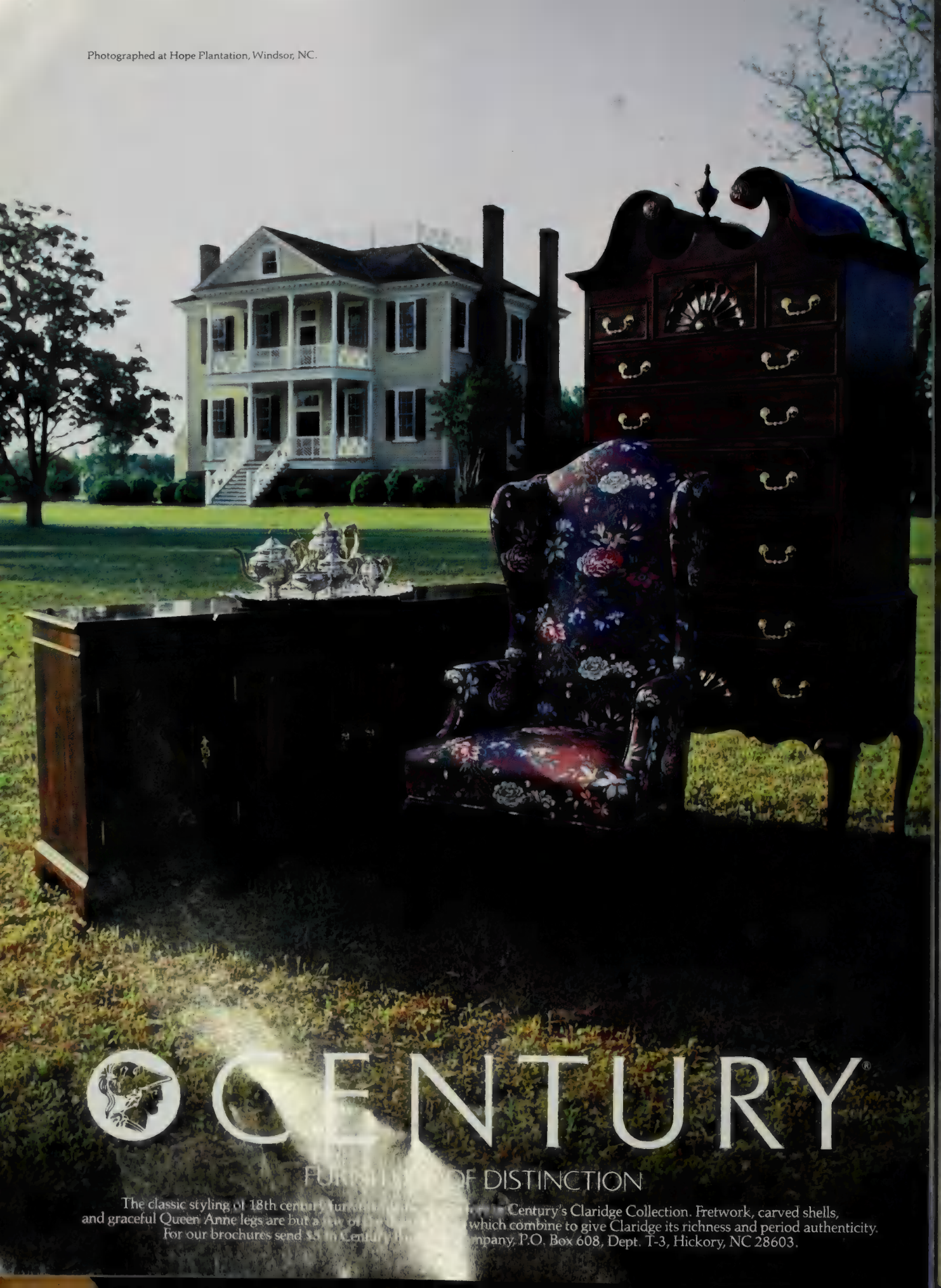
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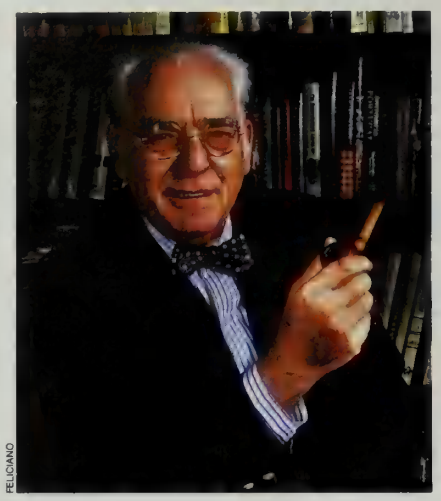
The Art Epidemic — A Diagnosis



FELICIANO

Feverish bidding and record-breaking prices for paintings are only surface symptoms of a deeper phenomenon, says Russell Lynes—an art epidemic that will have lasting side effects.

SCARCELY A WEEK goes by that the press fails to announce an auction that has established new record prices for works of art. There is a stack of clippings about such matters on my desk, and the one on the top of the pile reports that a Japanese collector just paid $2.156 million for a painting by the Dutch artist Piet Mondrian executed in 1930. It was, according to the *New York Times*, "the highest price ever paid at auction for a work of abstract art." There seemed an aesthetic logic in its being bought by a Japanese collector; no abstract artist was more meticulous, more formally polite or more chastely controlled in the exactitude of his abstractions than Mondrian. He built his paintings the way the Japanese build their houses—spare and geometric.

Just below that clipping on my pile is one that tells of a sale two weeks earlier, in which a painting by Mary Cassatt of a woman reading a newspaper brought a record price—for her—of $1.1 million, and a pastel by Degas fetched $3.74 million. The latter was bought jointly by the Getty Museum in Malibu and the Norton Simon Museum in Pasadena. It was the highest price ever paid for a pastel at any auction. And this was not the first time the Norton Simon and the Getty had shared the purchase of a masterpiece; a magnificent Poussin is also sometimes at home at one and sometimes at the other.

The apparently exorbitant prices paid for some works of art are, of course, merely symptoms of the art boom; solid, highly visible symptoms that everyone—except artists, who can't quite believe it—can understand. The art boom is commonly measured in numbers, since figuring out what art truly means to the public is next to impossible. We know we are enjoying an art boom, because we can put the evidence in a computer: How many people go to museums, compared with the number who go to the ball park? How many millions do corporations donate to art institutions? How many cities today are

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A magnificent Poussin, *The Holy Family*, alternates between two California museums—the Getty and the Norton Simon. They purchased it jointly in 1981.

CHRISTIE'S INTERNATIONAL

Mondrian's 1930 *Composition with Red, Blue and Yellow* garnered "the highest price ever paid at auction for a work of abstract art."

continued on page 40

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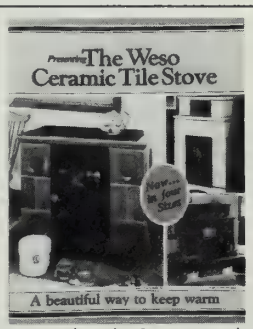

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The Art Epidemic — A Diagnosis
continued from page 36

NORTON SIMON INC. FOUNDATION AND J. PAUL GETTY MUSEUM

Degas' gently melancholy *L'Attente* is also shared by the Getty Museum and the Norton Simon. A circa 1882 pastel, it established a record price for the medium: $3.74 million.

CHRISTIE'S INTERNATIONAL

"This is someone who feels as I do," said Degas of Mary Cassatt. *Reading "Le Figaro"* depicts her mother.

building museums or adding wings to meet the demands of civic pride? I can think of four in New York alone. In this sense the art boom lends itself more readily to interpretation by statisticians than by social historians, art historians, and other humanists who are more interested in *why* than in *how much* or *how many*.

High art, like high tech, is obviously "in," and there are reasons having nothing to do with inflation that make it so. Only a tiny percentage of those who collect art do so as a hedge against the fluctuations of the stock market or the value of the dollar. To be sure, the startling sums collectors and museums are willing to pay make news, and where museums are concerned, it is the kind of news that brings the public flocking. Some years ago, when the Metropolitan Museum of Art bought Rembrandt's *Aristotle Contemplating the Bust of Homer* for the then astonishing price of $2.3 million, staff members at the museum were delighted by an enthusiastic young boy who turned up at the information desk and asked, "Where's the hundred dollar picture?" The art boom is only superficially a financial and aesthetic phenomenon. It is essentially a social phenomenon that involves far more than just "art lovers."

Some thirty years ago, Francis Henry Taylor, who was then the director of the Metropolitan, wrote: "Art museums are the cathedrals of the twentieth century." He was thinking of museums not as vast imposing structures, but as places where the faithful congregated to pay homage and to refresh their spirits. To be sure, not all who came could be counted among the faithful. Many came, as they still do, because they thought it was a social obligation, an obeisance to art they could tell their friends they had duly paid. Some came out of curiosity to see what all the expensive fuss was about. Many others came because museum-going was an inexpensive way to kill a weekend morning or afternoon.

Art is catching, the way many enthusiasms are. No one is totally immune to it, as there are arts for all tastes and all degrees of sophistication. If, however, the statistics about attendance at museums, their proliferation, their budgets (and deficits), the increase in cultural centers sponsoring opera, theater and dance, in cities small and large, are true—and I'm sure they are—something has happened to the American character that cannot be measured by computers. The fact is that America is in the clutches of what can only be called an art epidemic.

This agreeable epidemic started some years ago at a time when the art market, far from its present effulgence, was in the doldrums, when art was looked on as the province of the elite, and artists were viewed by most Americans with suspicion, as bohemians in ivory towers and not quite to be trusted. A depression seems an unlikely incubator of an art boom, but it was in the 1930s that it germinated, and it has been nourished by the social, political and technical changes that in half a century have so remarkably transformed our views of the pursuit of happiness and the ways in which we pursue it. □

Author of ten books on the arts, tastes and mores of America, Russell Lynes is presently at work on his eleventh. He has been a contributor to *Architectural Digest* since 1974. This column is Part One of a two-part series.

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Focus for the Connoisseur

A detailed description of notable art and antiques selected from the interiors featured in this issue.

Regency Writing Table

Many different forms of writing tables and desks evolved during the eighteenth and nineteenth centuries, when writing developed into a favored pastime and a social accomplishment. The fine Regency writing table seen here is of a style popular in the first decades of the nineteenth century. It is akin to the sofa table, or two-ended table, which fits neatly behind a sofa, near a window or against a wall. The mahogany table is embellished with light-colored wood, providing a linear accent to the apron and apron drawer. On the low stretcher is tell-tale evidence of the practical function of this particular table: A small padded-leather footrest graces the carefully veneered horizontal element—offering comfort and support for the user's feet.

See pages 58 and 59.

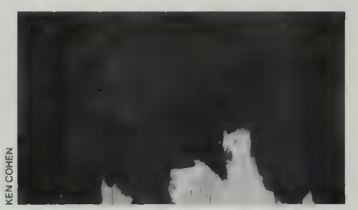
The Hall Chair

When the formal entrance hall became a standard element in the English home during the eighteenth century, hall chairs were the only furniture usually included in this austere reception area. The hall chair seldom, if ever, shows any accommodation for physical comfort. Thomas Chippendale, in his 1762 *Director*, furnishes six variations on their design—all of which "have commonly wooden Seats." Although this chair has reeded saber legs similar to a parlor side chair, the unpadded seat identifies its use. Despite the elaborations of pattern book examples, most hall chairs have flat backs with little or no carving and are often painted with a central device, such as a family crest or arms. The deeply carved shell back on this example may refer to an architectural embellishment derived from its original location.

See pages 58 and 59.

Motherwell's Iberia Series

Robert Motherwell's interest in Spanish themes was first manifested in a work entitled *The Little Spanish Prison*, 1941–44, and continued in the *Elegy to the Spanish Republic* series begun in 1949 with an illustration for a poem by Harold Rosenberg. In 1958, an exhibition of Motherwell's work provided the impetus for his first trip to Spain, a trip that ended abruptly when officials refused to hang an *Elegy* painting. As a result, Motherwell retreated to France, where he began the *Iberia* paintings. Here, in an example from this series, *Iberia No. 2*, 1958, he uses richly varied blacks and vibrant yellow ochres as visual metaphors for the parched quality of the land. Motherwell invests this work with his emotional response to the Spanish landscape, which is at once ominous and ingratiating in its startling contrasts.



KEN COHEN

See page 86.

Thai Spirit House

Baanpiis, or spirit houses, found throughout Thailand, are small shrines made for new businesses and private homes to ensure the health and success of their owners. The brightly painted shrines are placed atop pedestals, and worshipers adorn them daily with flowers and fruits. If fortunes decline, a family will often commission a new *baanpii* and discard the earlier one. Therefore, it is not unusual to come across piles of abandoned *baanpiis*. Even though Thailand is now a Buddhist country, these remarkable miniature architectural replicas belong to an earlier age, before the native animistic cults were absorbed by Buddhism. In this way, a remnant of the indigenous religion has survived—embodied in the color and charm of the beneficent *baanpiis*.

See page 104.

continued on page 50

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continued from page 46

American Impressionism

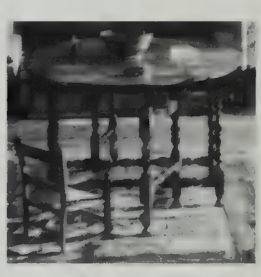
Influenced by French artistic developments of the 1860s and 1870s, considered advanced at the turn of the century, American artists tried to reproduce ever-changing movement and complex color interactions found in nature. *Plein air*, or open-air painting, focused on atmosphere, wind, and light, and its adherents utilized small active brushstrokes to capture these perceptions. Also common to the style was the preference for everyday subjects, implying a rejection of idealistic themes from mythology or history. John Henry Twachtman (1853–1902) was a pioneer in this American Impressionist movement, and his approach is apparent in his painting *The Artist's Family*, circa 1890s, shown here. The subject, his family sitting on the front steps of their home, is subordinated to the observation of dappled light. Visible here are unique qualities of Twachtman's style: the dramatic sense of motion created by parallel brushstrokes, and the delicate mood produced by soft color harmonies.

See pages 122 and 123.

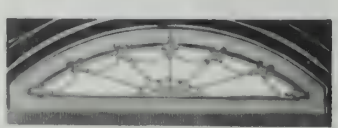
Delusions of Grandeur

Belgian artist René Magritte (1898–1967) was one of the best-known members of the Surrealist movement. This sculpture, *La Folie des grandeurs*, or *Delusions of Grandeur*, 1967, is one of a small group cast from designs made shortly before his death. The title is a provocative play on words, and the sculpture is a contradiction of normal visual expectations. Magritte developed such strategies to bypass the "rational" way of understanding the world and to connect art to subconscious reality. He chose a classical subject, the fragmented female nude, and presented it in a puzzling manner: divided into three segments—each part smaller than the one below it. In both title and subject matter, logic and reason are contradicted at every step. The meaning of the work is evasive, as Magritte attempts to show that the work of art is the only true reality.

See page 127.



See page 138.



See page 138.

Gateleg Table

A product of the English Renaissance, the gateleg table became fashionable during the Restoration era of the late seventeenth century. Easily identified by the multiple uprights, it hinges from one or two sides to support the rectangular or oval top. Described in seventeenth-century inventories as tables with "falling sides," or tables on a "turned frame, made to fold," these were the first to supplant the Medieval trestle type for dining. Capable of accommodating from eight to ten persons, they could be stored, with sides dropped, in a small space. Made of oak or walnut, these tables can generally be dated by examining the turning of the upright supports. The turner's art progressed from massive Renaissance elements, through the spiral turning of the Jacobean era and the baluster of the Restoration period, to the spidery legs of late-eighteenth-century revivals of the gateleg. Seen here is the ringed baluster turning, typical of the 1670s.

The Decorative Fanlight

The fanlight first appeared as a rectangular transom window over early-eighteenth-century entry doors. Designed to allow light into the entry vestibule, early fanlights often had glazing bars of wood arranged in geometric patterns—including the radiating bars resembling a fan. In the first half of the century, the fanlight became more of a decorative element, and, with the mid-century popularity of the triangularly pedimented entry, it assumed the "fan" or semicircular shape. Early John Adam fanlights were made of composite metals—lead, copper, brass, cast and wrought iron. Adam began manufacturing, by mass-production methods, cast-iron frames of extraordinary delicacy. It was with his designs that the fanlight became most decorative and grew to its largest size. Seen here is a leaded glass example of a type popular from the 1760s, showing, with its swags and radiating leaf motif, the influence of the Adam style.□

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Notice the lifelike positions and colors – the glorious wingspread of the male bluebird, soaring in flight – the more subdued, but no less beautiful, plumage of the female. Peterson's birds seem so immediately alive and alert that your very thoughts take wing!

Each vase will be produced by world-renowned Kaiser Porcelain.

Bluebirds, by Roger Tory Peterson, will be crafted exclusively for the Danbury Mint in West Germany by world-renowned Kaiser Porcelain. The vase will not be available in galleries or stores, anywhere in the world!

Each vase will be trimmed with *two* bands of precious 24kt gold.

Peterson's original art will be featured on both sides of the vase. Each vase will be hand-decorated at the base and the crown with a band of precious 24kt gold, and a custom-made wood stand will be furnished at no additional charge. The bottom of the vase will bear the hallmark of the Danbury Mint, the insignia of Kaiser Porcelain, the name of the work, and the signature of Roger Tory Peterson, all reproduced in gold. And each vase will be serially-numbered.

Affordably priced and convenient to acquire.

Bluebirds will be a *full-size* collector's vase – 11" high. Vases of comparable quality, by lesser-known artists (or even anonymous artists), are being offered elsewhere for up to $120. But this Roger Tory Peterson vase will have an issue price of just $105 – payable in three monthly installments of $35 each. *To reserve your vase, send no money now.* Simply complete the reservation application and return it to the Danbury Mint.

Vase shown smaller than actual size of 11" high.

©MBI

Reservation Application

BLUEBIRDS by Roger Tory Peterson

X71

The Danbury Mint
47 Richards Avenue
Norwalk, Conn. 06856

For production planning purposes, please return by March 31, 1984.

Please accept my reservation for *Bluebirds* by Roger Tory Peterson, a full-size collector vase trimmed with two bands of 24kt gold and serially-numbered. A custom-made wood stand will be sent at no additional charge. I understand I need send no money now. I will be billed for the vase in three monthly installments of $35 each.

Name _____
PLEASE PRINT CLEARLY

Address _____

City _____ State _____ Zip _____

☐ Check if you want each installment charged to your: ☐ MasterCard ☐ VISA

_____
Credit Card No. Expiration Date

Signature _____

Allow 8-12 weeks after payment for shipment.

An English Country House in Texas

A Traditional Influence Transplanted

INTERIOR DESIGN BY MARK HAMPTON, ASID
PHOTOGRAPHY BY PETER VITALE

ABOVE: Architecturally inspired by the Tudor cottage, a Texas home now revels in a cultivated Englishness shaped by Mark Hampton. A brick wall encloses the country garden. OPPOSITE: A formal prelude to other rooms, the Entrance Hall balances warmth with restraint. Polished floors and glazed walls set off 18th-century antiques, including giltwood mirrors from Florian Papp. FOLLOWING PAGES: An exuberant linen print from Clarence House covers walls and upholstered seating in the Living Room; the linen velvet carpet from Stark injects geometric stability underfoot.

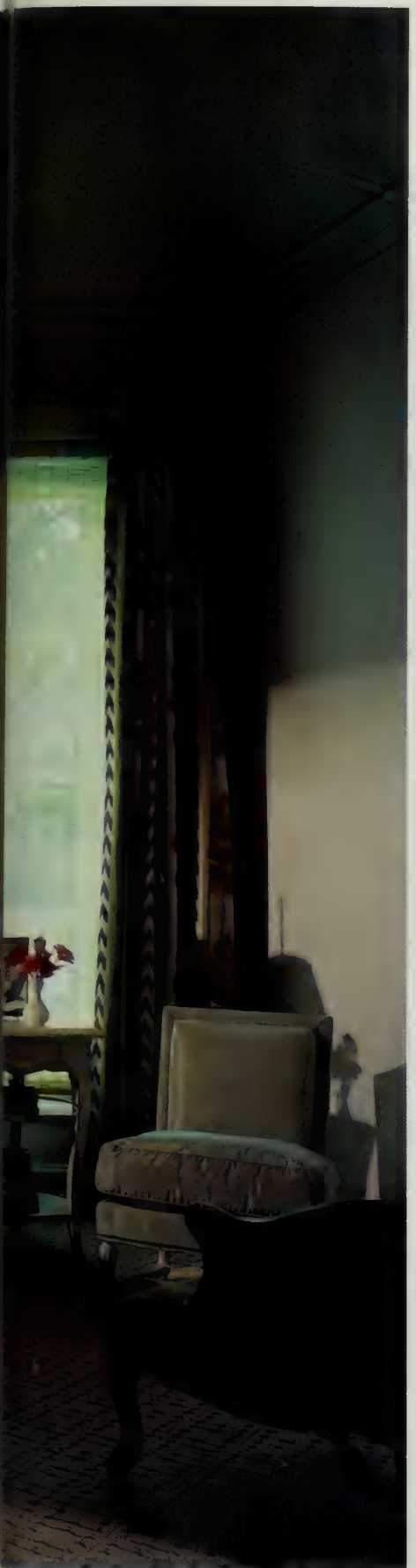
ONE OF THE principal influences on interior design in America is the supple and elegant style based on the English country house. An Anglo-American fusion, in fact, has taken place, and Mark Hampton is a major exponent of this approach to the domestic milieu. His relaxed and fluid way of handling rooms, juxtaposing luxury with simplicity, wit with acute observation, is reflected in a house recently completed in Texas.

Originally built in the twenties, and modeled on a Tudor cottage, the house has evolved into something much larger, as things do in this part of the country. The owners needed a spacious setting to accommodate their energetic family life, where social gatherings, from formal dinners to lawn parties, would be the rule, rather than the exception. Once begun, the project lasted two years, an ideal situation, according to Mr. Hampton. "It gave me time to think about the design, and make changes as we went along," he recalls.

Among new additions to the house is a wing with a master bedroom suite on the upper floor. A narrow passage on the ground floor was expanded, "thrown into the garden to create a library," the designer says. At

PRECEDING PAGE: A Regency writing table from Florian Papp, Georgian shell-back hall chairs and Chippendale-style girandoles impart a distinctly English flavor to the Library. Turn-of-the-century painting is of an artist's studio. ABOVE: A rich concoction of matte and sparkling surfaces envelops the Dining Room: Mirrored panels and a rock crystal chandelier enhance the play of light; silk taffeta from Brunschwig & Fils shimmers against the window; fringed damask covers the table. OPPOSITE: The designer chose round Regency chairs from Frederick P. Victoria & Son and wicker chairs to create a casual ambience on the Sun Porch. The [illegible] is from Danny Alessandro; chintzes on chairs and table are from Cowtan & Tout.

The rooms blend the cultures of
England, France, Italy and China—an American version
of the traditional British mix.



LEFT: The Master Bedroom, in a wing added by Mark Hampton, displays a carefully modulated luxury. Brunschwig & Fils fabric unifies the furnishings, which include a side table from Frederick P. Victoria & Son. Carpeting is from Stark. ABOVE: In the Master Bath, delicate pilasters, mirrors and inlaid marble floors evoke "the Ritz, any Ritz, circa 1905," says the designer. Pale satin complements two Louis XVI chauffeuses. Wallcovering is from Gracie.

the same time, grounds were being thoughtfully planned by landscape designer George Betsill, who enfolded the house in three acres of gardens that continue the prevailing mood of Anglophilia.

The living room is a paradigm of Mr. Hampton's instinct for richness and whimsy kept firmly and wittily in check. "It's almost indulgent, by my standards," the designer remarks. "I covered the walls with printed linen and placed a wild assortment of chairs throughout the room, ranging from the humor of a Second Empire tufted satin stool to the hauteur of eighteenth-century-style fauteuils."

Prefacing the living room, the library is in lively contrast. It is a chaste, rather architectural space with white-painted woodwork and sober furniture, "except for a single mad armchair, which lightens the mix." A sustaining environment, it is proof that the designer can be serious without losing his refinement of touch.

"I love fulsome rooms, and I use the word without, I hope, the saccharine undertone it has taken on in recent decades. I admire rooms that appear to be patiently and carefully crafted, and which are assembled to suggest a satisfying way of life. I try for a mixture of formal with informal, intimate with grand."

Chronology, not pedigree, seems to be the issue here, and the designer happily blends the cultures of England, France, Italy and China to come up with a neatly stated, American version of the traditional British visual mix of civilizations.

The vitality of this tradition is what comes forward most strongly. If there is a secret to the longevity of the style, it lies in precisely this virtue: an almost magical ability to absorb the new without losing its essential integrity. A clarity of tone, an amplitude in the massing of objects and furniture, a highly articulated sense of line, all are evident here. In this serene house in Texas, they are expressed with the dash of deftness Mark Hampton has made his own. □

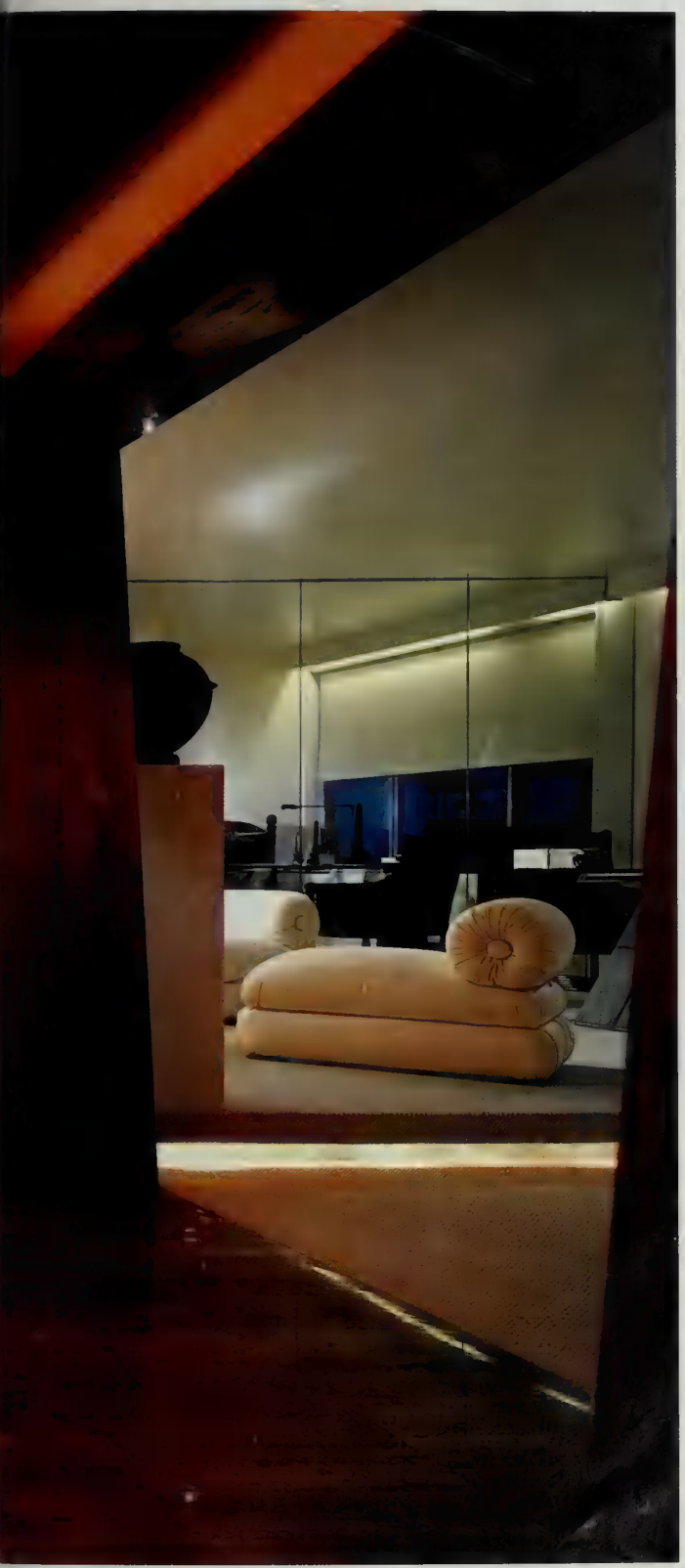
—*Peter Carlsen*

Contrasts

Unexpected Moods and Materials in a New York Apartment

INTERIOR DESIGN
BY JUAN MONTOYA, ASID

PHOTOGRAPHY
BY JAIME ARDILES-ARCE



BEHIND THE IMPERSONAL FAÇADE of a prestigious apartment building in New York's East Fifties exists a highly personal confluence of marble, silk and glass—a twenty-eighth-floor aerie created by Juan Montoya. Arresting in its geometry, the space was to have been a pied-à-terre, but is now the preferred residence of owners long accustomed to living in their house on Long Island or spending the better part of the year abroad.

"We had only one meeting," says Mr. Montoya. "The clients were both definite and vague about their demands. They said, 'We want a place to entertain. We want clarity, air and—pleasure.' In a sense, this proved difficult, because I usually deal with people who are more or less precise about their ideas. But here was a project that would be mine from beginning to end."

Examining the relative banality of the six-room layout, Mr. Montoya instantly visualized structural changes, including the removal of a wall, the softening of lines, and in general replacing routine angularity with subtle flow. The entrance hall proved problematic. It was there, and it was uninteresting. The designer, just back from a trip to the Yucatán, was intrigued by the leaning walls of ancient Mayan architecture. The entrance hall would be transformed into a stark and unexpected space, its slanting walls and floor made of gleaming Persian marble, its sliding doors of icy stainless steel.

"When the doors slide shut," Juan Montoya explains, "you are embraced by marble, but not for long, because the hall opens onto a sudden expanse of silkiness—the two-level living room, to which I have given a feeling of softness, airiness and clarity. This in turn leads you into the dining room, which is more intimate, more formal, a bit more enclosed. So I was dealing with transitions, which I love and which are very meaningful to me."

The designer's early experience with South American architecture primed him for this affinity. "I became very conscious of how space is perceived as you walk through it." He calls it "an element of intrigue" and recalls walking through the palace at Versailles and through the Residenz in Munich, and experiencing a strong sense of continuity and surprise. "You never knew *where* a corridor would lead—it was always a mystery!"

Transition, then, with its implied sense of contrast and unexpectedness, lies at the base of Juan Montoya's approach to an apartment that, while relatively small, offers

LEFT: With the gleam of angled marble walls and stainless-steel doors, Juan Montoya made the Entrance Hall a striking preface to his interiors for a Manhattan apartment. The sculpture, by Henry Arnold, is *The Offering*, 1925. Walls, floor and table are Persian marble. FOLLOWING PAGES: In the Living Room, a platformed section creates a separate conversation area. On the low table is an Imari bowl and an Art Déco–style milk-glass vase. The desk is from Campaniello Imports. Upholstery fabric from Clarence House; glass globes and ashtray from Tiffany; carpet from Rosecore.

the illusion of spaciousness even as it accommodates dramatic changes of mood. It is, of course, in matters of ingenuity and inventiveness that this achievement becomes visible: in the living room's recessed conversation alcoves; in the serene silk that covers the soft-lined chairs; in the juxtaposition of Regency-style chairs placed around a table of marble and stainless steel in the dining room; in the general harmonic placement of all the furnishings; in the pastel glass covering the bedroom walls; in the dropped ceiling that lends intimacy, theatricality and glamour to the media room.

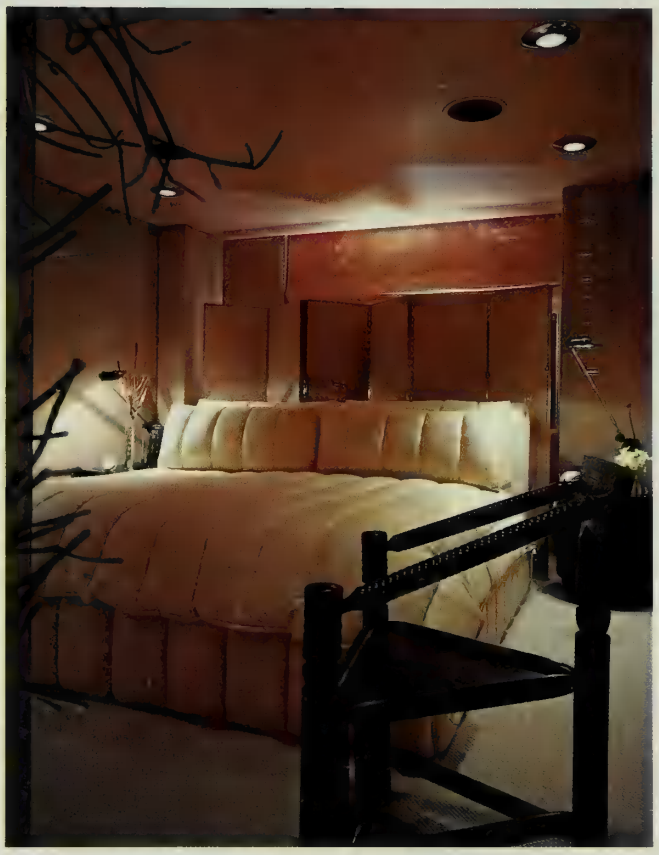
"I dream in Technicolor. This enables me to think in color for my designs. In my dreams I become aware of the most intrinsic details of everything I create, up to the last ashtray. As I start a design, I visualize the space and I know what it's going to look like even before I begin. When I am in the space, I experience it. It's one thing to visualize the space, another to experience it. There are a lot of surprises in store. Basically, for me, designing is very much akin to composing music," says Mr. Montoya. "One phrase dictates the next. There is harmony, tonality, color; and all the elements must work. I go by feeling and instinct. As for style, I am not married to any one period. In fact, if you are a creative person, you create your own period. But if I were asked to name my favorite period, I would answer the Baroque—it has order, cleanliness and refinement of detail. There is no confusion. This sense of Baroque perfection can be applied to the most modern environment, which I hope this project bears out."

How, in fact, does Juan Montoya arrive at creating an environment that perfectly reflects a client's sensibility and taste? He believes "it's a question of perceiving clients simply as people." He observes how they dress, how they move, how they express themselves in words, and why they say certain things. In a sense, he makes a kind of instant analysis of the clients' personalities. As he puts it, "I am more moved by the way people behave than by what they might have to say about functional design.

"I need to sense their character," Mr. Montoya continues, "and that is my guide. I then translate what I have perceived about them into the visual and the functional. The result is a reflection of themselves."

There is no question that Juan Montoya has not only intuited the character of his clients, but has produced an environment that concurrently reflects his own considerable taste. As such, the result is a lesson in good design. □

—John Gruen



OPPOSITE: Sliding pocket doors open to the intimate Dining Room adorned by a Chinese lacquer and gold-leaf screen. Adnet designed the *Saturn* light fixture in 1925. The dining table is white marble and stainless steel; the chairs are Irish Regency style. TOP: Mr. Montoya covered the walls of the Media Room with gray flannel from Lee Jofa; leather sofas and Eileen Gray table from Stendig; alpaca and llama blanket from Clarence House; wall sconce from Atelier International. ABOVE: In the Master Bedroom, taffeta, silk, and glass walls produce a variety of subtle hues and crisp textures. Included here is a 17th-century English-style turned chair. Drapery material is from Lee Jofa; clock from Tiffany; carpet from Rosecore.

Art:
Greetings of Enchantment

The Luxury of Japanese Surimono Prints

THE JAPANESE LOVE of nature, reverence for time-honored tradition, and artistic sensibility are enchantingly united in the small multicolored wood-block prints that are known as *surimono*. From the second half of the eighteenth century to about 1840, many of Japan's greatest printmakers celebrated in these miniature gems the beauty and vitality of a society that treasured its gods and legendary heroes as well as the flowering plum trees of early spring.

One of the early Western collectors of *surimono*, Frenchman Louis Gonse, wrote in 1896: "*Surimono* are among the most seductive marvels of Japanese art. . . . The subjects of these prints, meant for a refined public, are of a subtle, imaginative kind. We are watching a duel between grace and wit, ingenuity and poetic feeling, engaged in by people of taste."

The art of *surimono* flourished during the reign of the Tokugawa shōgunate. Internal strife and warfare had given way to a period of peace and prosperity that saw the rise of a middle class who spared no expense to enrich the quality of life through cultivation of the arts.

Out of this commitment flowered the *surimono*, a luxurious form of *ukiyō-e* print that engaged the talents of Hokusai, Utamaro, Hokkei and other masters of the woodblock. Unlike the mass-produced *ukiyō-e* prints sold by art publishers, *surimono* were commissioned in limited editions by individuals or private clubs and given as gifts to friends and associates. They were elaborately printed on paper of the finest quality, often with lavish applications of gold, silver and copper dust. An accompanying poem made the calligrapher's art a vital element of the total design.

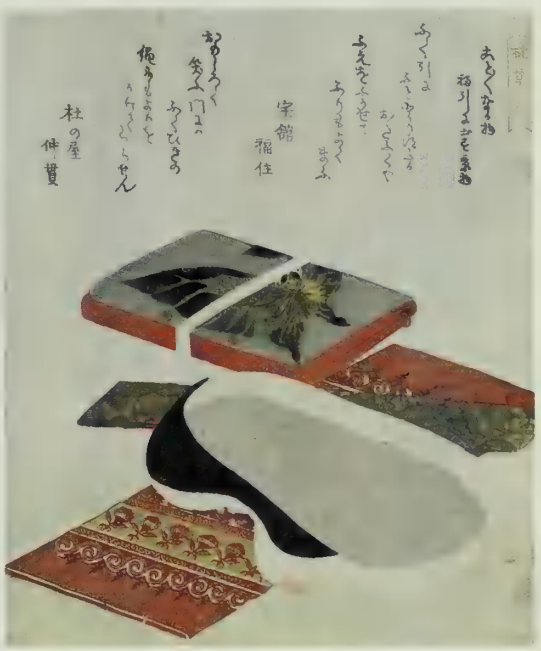
Although the printmakers were usually renowned, the poetry was often written by laymen, many of whom were members of *kyōka-ren*, or literary societies. Putting aside the cares of business at the end of the day, merchants, shop owners and other dedicated amateurs gathered to read and write poetry. Many of their efforts resulted in *surimono* specially commissioned by a society.

Festive occasions were favorite times to send *surimono*, and no Japanese holiday was more popular and meaningful than the New Year. Heralding the coming of spring, a season of hope and new enterprises, it was a time to wish good luck to friends. Poets waxed lyrical as they described how eye and ear respond to the delights of spring: "Like an uncut jewel/Caressed by the august fingers/

OPPOSITE: *Actor with Mask*, Utagawa Kunisada, circa 1835. Wood-block print with metallic powders; 8⅜" x 7⅜". The essence of dramatic Kabuki theater is captured in this powerful print of an actor grimacing at a devilish mask. Gary Levine Fine Japanese Prints, New York. BELOW: *Court Lady on a Veranda Gazing at a Rooster*, Totoyo Hokkei, circa 1820. Wood-block print with metallic powders and gauffrage; 8" x 7". Poems in cursive script fuse with a softly rendered scene of a robed woman arising to greet a rooster, symbol of the new year. Richard Kruml, London.

Festive occasions were times to send *surimono*, and no Japanese holiday was more popular than the New Year.

Rich embellishments and delicate designs add to the refinements of these *surimono*. OPPOSITE: *The Waterless Shell, from the series "Genroku Poem Shells,"* Katsushika Hokusai, circa 1820. Wood-block print with metallic powders and gauffrage; 7¾" x 7". Joan B. Mirviss, Ltd., New York. LEFT: *Clock and Kakemono*, Ryūryūkyo Shinsai, circa 1810–20. Wood-block print with metallic powders; 8½" x 7". Janette Ostier, Paris. BELOW LEFT: *Five Elemental Temperaments of Women*, Utagawa Sadakage, circa 1830. Wood-block print with metallic powders and gauffrage; 8¼" x 7¼". Gary Levine Fine Japanese Prints, New York. BELOW: *Different Objects Favoring Good Fortune*, Totoyo Hokkei, circa 1820. Wood-block print with metallic powders and gauffrage; 8" x 7". Madame Beres, Paris.



機嚢亭
富佐子
森羅亭

OPPOSITE: *Tiger Stands by Bamboo Tree*, Totoyo Hokkei, circa 1820. Wood-block print with metallic powders and gauffrage; 8¼" x 7¼". A tiger brushes up against a bamboo tree that exhibits leaves created by a special wiping of the print block, emulating the loose brush-strokes of Japanese ink paintings. Joan B. Mirviss, Ltd., New York. ABOVE: *Carp Leaping in the Waves*, Kitagawa Tsukimaro, circa 1820. Wood-block print with lacquer burnishing and gauffrage; 7¼" x 8¼". Here, the goal of a lively carp is to leap to the sky and then become a dragon. This print, rare, due to the horizontal format, is detailed with burnishing to simulate the appearance of actual fish scales. Gary Levine Fine Japanese Prints, New York.

"*Surimono* are…marvels of
Japanese art…a duel between grace and wit,
ingenuity and poetic feeling."

Of Spring/The singing warbler has come/Beckoned by the cuckoo."

According to the lunar calendar, then in use in Japan, the new year began in what would be the second half of February on the Western calendar—the season when white and rose-colored plum blossoms burst forth to signal the end of winter. On hundreds of *surimono* these delicate blossoms formed a part of the design, as did other traditional New Year symbols such as pine boughs, lobsters and rice cakes. Bearing messages of prosperity and success were the Seven Gods of Fortune, whose task it was to bring the *takarabune*, or treasure ship, into earthly ports on New Year's Eve. Hotei, the most popular of the Seven Gods, is usually depicted as very fat and jolly. Eagerly awaited by the children, he often carries a huge sack filled with gifts and toys.

As *surimono* grew in popularity, their production was no longer confined to marking a festive occasion. The grace and beauty of courtesans in their flowing robes, the majesty of snow-capped Mount Fuji, and the harmonious contours of a ceremonial tea object adorned *surimono* commissioned by wealthy individuals simply for the pleasure of bestowing them on friends and relatives.

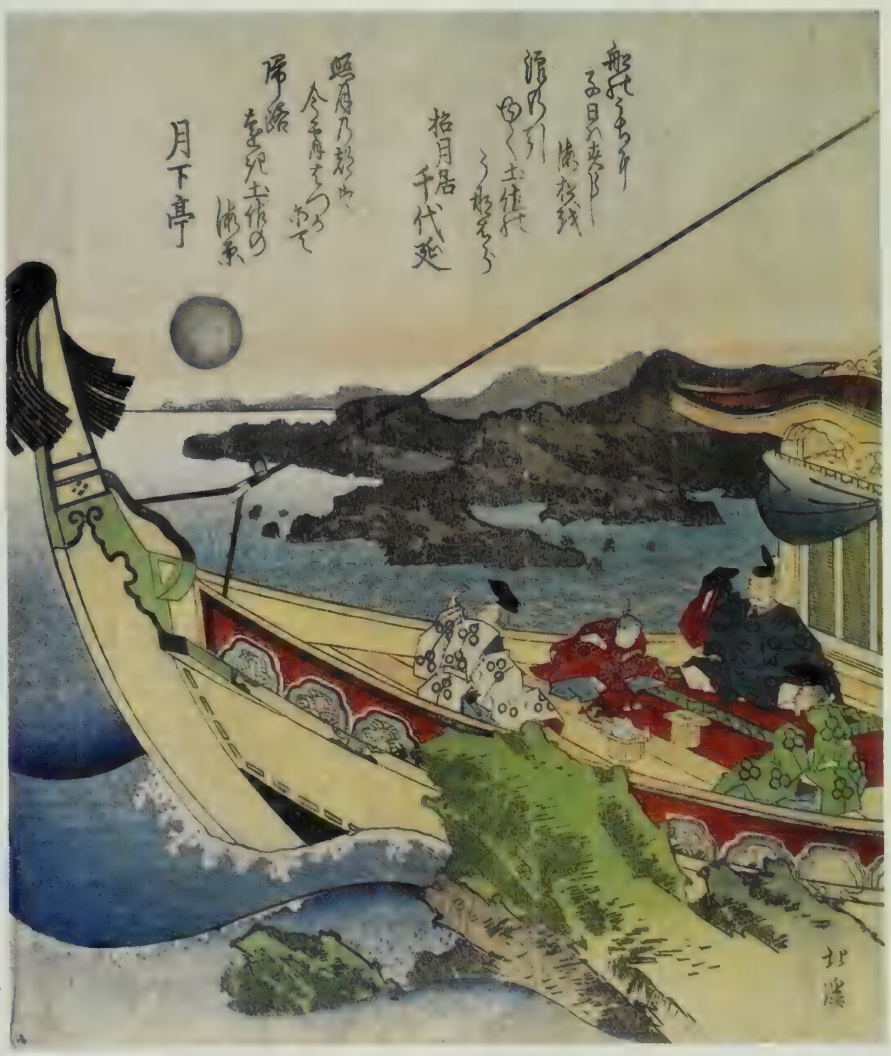
In contrast to the tranquil beauty of these subjects were vibrant representatives of legendary heroes and popular actors of the Kabuki theater. The giant Rochishin singlehandedly uproots a tree in Hokkei's series *The Five Elements*, and the renowned actor Danjūrō VII, a particular favorite of many artists, and member of a famous acting family, glowers fearsomely as Conqueror of the Dragon. Danjūrō and many other Kabuki actors also commissioned *surimono* to send to friends, announcing a theater opening or a farewell performance.

In 1836, as *surimono* became ever more lavish and expensive, government restrictions brought this glorious art form to an abrupt end. The use of extra-fine quality paper and gold and silver in printmaking was prohibited in an effort to stamp out what was regarded as excessive self-indulgence on the part of the luxury-loving populace. Although the ban was later relaxed, the grand era of *surimono* was on the wane.

Admiration for these treasures lives on, however, in images that capture the special magic of an age when lovers of beauty took time to marvel at the exquisiteness of plum blossoms fluttering in a spring breeze or nightingales singing in the moonlight.□

—*Janet Wilson*

OPPOSITE: *The Strong Woman of Japan Holding an Excited Horse*, Utagawa Kunisada, circa 1825. Wood-block print with metallic powders and gauffrage; 8¼" x 7¼". Undulating rhythms vitalize this portrayal of a legendary woman of strength restraining a spirited horse. Richard Kruml, London.
BELOW: *Courtiers Moonviewing in a Boat*, Totoyo Hokkei, circa 1823. Wood-block print with metallic powders and gauffrage; 8⅜" x 7¼". The aesthetics of a traditional painting style are manifested in this romantic view of court figures gazing at the moon. Joan B. Mirviss, Ltd., New York.



Celebrating Space

The Italian Influence in a Beverly Hills Home

PHOTOGRAPHY BY RUSSELL MACMASTERS

A love of Italian art, architecture and design spurred Mr. and Mrs. John V. Good to fashion their own version of the Italian spirit in Beverly Hills, successfully integrating their ideas into a spacious hillside villa. PREVIOUS PAGES: Endowed with a high ceiling and large windows, the Living Room is a light-filled setting for contemporary furnishings and antiques. A French handpainted wallhanging captures attention at one end of the room. Stroheim & Romann fabric covers the sofa at right. OPPOSITE: A variety of textural effects in the Entrance Hall reflects the Italian influence: Wallcoverings are painted to resemble marble; terra-cotta bricks combine with marble, for the floor. A recessed skylight, one of several in the house, illuminates a faïence tureen atop the pedestal table. RIGHT: Intricately figured wallcovering from Westgate Fabrics provides a tonal and stylistic base in the Dining Room. A Venetian glass chandelier and brass candlesticks add sparkle.

"OUR INSPIRATION came from Italy," says John V. Good. "We wanted a home that was contemporary, yet firmly grounded in that country's design ideals." In creating a home for themselves—a hillside villa in Beverly Hills—Mr. and Mrs. Good have emphasized both spaciousness and comfort, reaching back to the Italian Renaissance for their concepts.

"I have always felt that the Renaissance was the beginning of interior design," says John Good. "During that time there was a burgeoning interest in beautiful furniture, fabrics and works of art for domestic display. In Italy the approach found a special context. The Italian look was strong, basic, inherently less dressy; the Palladian style was really nothing but scale and proportion, all open to nature. We've found that feeling to be perfect for California."

The Goods have designed many environments for other people; he is an architectural consultant and importer, and she is an interior designer, known professionally as Louise Currie. Both have over three decades of experience in their respective fields, and frequently work together. "We have often come as a package," Mr. Good says. "We sometimes acquire, refurbish and completely redesign a home for a client."

"We also work singly," Mrs. Good adds. "But alone or together, our goal has always been to draw the environment from the client."

For their own home the Goods have drawn on memories of the past. The couple's love of things Italian began when they lived in Fiesole for four months in 1955. In 1959 they redid an artist's studio in Rome for themselves, then maintained a second residence in Florence for eighteen years. But California has always been their home base.

When the Goods decided to build a new home in Los Angeles, they chose a setting that resembles the Tuscany landscape they love: low hills, sun-drenched and verdant. They brought into the project architect Bob Ray Offenhauser, who had worked with them on other homes.

Together they developed a design that utilized classical concepts of form and beauty. Ceilings would be fifteen feet high throughout the house; the portals not enclosures, but openings, with lines of sight unencumbered. "Every axis of this house is directed toward some important vista," says John Good. "The fourth wall is always the outdoors, and through every window we see beauty."

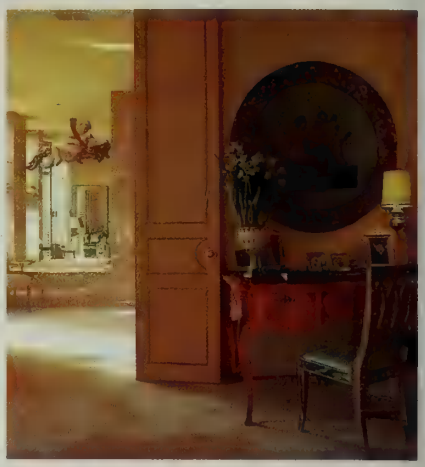
Problems developed, however, as soon as construction began. The building site required extensive engineering to accommodate the original design. "Had we been willing to compromise, it would have been far easier," says Mr. Good. "If we had doubted our intentions, we might have deviated. We could have shortened the loggia, or abbreviated the living room, but then it would have been all wrong." The result: spaces that soar, as much from balance and proportion as from size.

"To John," says Mrs. Good, "openness is the most beautiful aspect of any home, and I agree. But space must be used for comfort." Taking care not to overembellish the interiors, Louise Good set about establishing an atmosphere she describes as "both fresh and mature."

Capitalizing on her love of antiques, she uses them as her personal stamp on the rooms, a signature. "Antiques are warming," she says. "They instill a sense of belonging. A person can't 'belong' to plastic and stainless steel." The Goods have gathered artworks on their travels abroad, and delight in Italian touches, from antique iron gates at the estate entrance to terra-cotta flower pots by the pool. Objects from other cultures, however, are interspersed among the Italian pieces. A Russian icon, a handwoven Greek rug, a French chandelier contribute their own individual flavors to the rooms.

"I took an 'American' approach to color," Mrs. Good says, "by coordinating tones for the fabrics, walls, accessories. I love the traditional Italian foundation of terra-cotta tones; onto it I've added blues and greens, and even softened the terra-cotta into pastels." Her enthusiasm for color extended to personal selection of the threads used in the rugs woven for them in Portugal.

Another deviation from more traditional Italian design is the extensive



BELOW AND RIGHT: Italian touches, interspersed with artworks from other traditions, are evident in the Master Bedroom and Bath. A rondel attends an Italian painted desk. A sprightly cupid hovers above the bath. Delicate lines and flourishes in a decorative Second Empire painting over the marble fireplace are repeated in printed silk on the love seat and upholstered chairs. OPPOSITE BELOW AND OPPOSITE: The relaxed air of a country villa permeates the loggia. Wrought-iron furniture is placed for enjoyment of views of the hillsides and city. Terra-cotta pots and an antique Italian sarcophagus decorate the pool area.

use of skylights. "The typical villa can be heavy and dark," John Good says. "My grandmother used to tell me that having lights on during the day was 'burning [illegible] in daylight.' And now I rarely [illegible] anything but natural light until it [illegible]ight." Recessed skylights flood the [illegible]s with light and blur the seams between indoors and out. To reinforce this exterior quality, the Goods have used brick flooring in many areas, and numerous plants throughout.

To this California couple, the ready incorporation of modern improvements is thoroughly in harmony with the Italian sensibility, and they delight both in the traditions with which they began and the innovations they have made. "Our Italian friends who come to visit us," Louise Good observes, "invariably say, 'Why can't we do this in Italy?' "□

—*Randall Wallace*

"Every axis of this house is directed toward some important vista. The fourth wall is always the outdoors."

PHOTOGRAPHY
BY PETER VITALE

ARCHITECTURAL DIGEST VISITS:

Mr. and Mrs. Robert Motherwell

ABOVE: Robert Motherwell's "cottage industry" of artistic productivity is centered in a complex of buildings on a Greenwich, Connecticut estate. From left are the guesthouse, the partially visible main studio, and the carriage house, which contains other interconnecting studios and the second-floor residence. "It's a living studio," says the artist, "intended to be totally flexible." One pair of doors opens to the entrance hall, the other to a garage for one of the cars he collects. OPPOSITE ABOVE: Motherwell and his artist-photographer wife, Renate Ponsold, examine her recent work. OPPOSITE: A creek beside the complex widens into a forsythia-fringed pond, then meanders through luxuriant parkland.

SURROUNDED BY a feast for the eyes—examples of their own creativity, and treasured objects that span the history of art—Mr. and Mrs. Robert Motherwell occupy a country estate as akin to the Cotswolds as to Connecticut.

A carriage house with a hayloft aerie, a beautiful old barn and a gabled guest cottage adjoining a one-hundred-foot-long studio—the whole surrounded by verdant parklike grounds—provide the setting for what Motherwell calls their "cottage industry." He elaborates, "With six studios in the carriage house complex; Renate's photography studio in the barn; and a curator, a printer and a painting assistant here all week long from 9:30 to 5:00, it's always a beehive of activity."

The world-renowned artist recalls that "the whole complex has simply grown," since he acquired it in 1970, shortly before his marriage to artist-photographer Renate Ponsold. "It is said that the estate was built before the first World War for the daughter of the president of U.S. Steel. The property, of which I have one-third, had a mansion, a summerhouse, tennis courts, and an Olympic-size swimming pool. It was the working buildings that I bought. At the time, the cottage was liveable; the stable was in beautiful condition, with varnished oak stalls; and upstairs in the carriage house—in front of the huge hayloft—was an apartment I intended to use as my bachelor living quarters. Then, when Renate and I were married, there just was not enough room."

As the years have gone by, the "cottage industry" has flourished—Motherwell's paintings, collages, graphics, scholarly manuscripts and *livres d'artiste* flowing from the honeycomb of spaces—and addition has followed addition. Always with an eye to "maintaining the country-garden quality," Motherwell first added skylights to the hayloft and created "a bedroom on stilts over the old driveway" at the far end of the carriage house, then added a studio, now the collage studio, under the

The open Living Area, formerly a hayloft, combines heirloom provincial wood pieces with functional contemporary furnishings, artworks and cherished objects. OPPOSITE: Motherwell put up the French ceramic horse's head as "homage to the beauty of carriage-house architecture." His large *Iberia No. 2* was painted in 1958, "after I'd seen a bullfight." TOP AND COVER: Structural beams—"one of the things that made me fall in love with the place"—frame a Max Ernst bronze cast from the plaster original Ernst gave to Motherwell. "It's among the greatest sculptures of the 20th century," he says. Collage by Motherwell; antelope head is an African tribal mask. ABOVE: Motherwell finds the spiral form of the oak screw from a huge French wine press "as beautiful as a Brancusi."

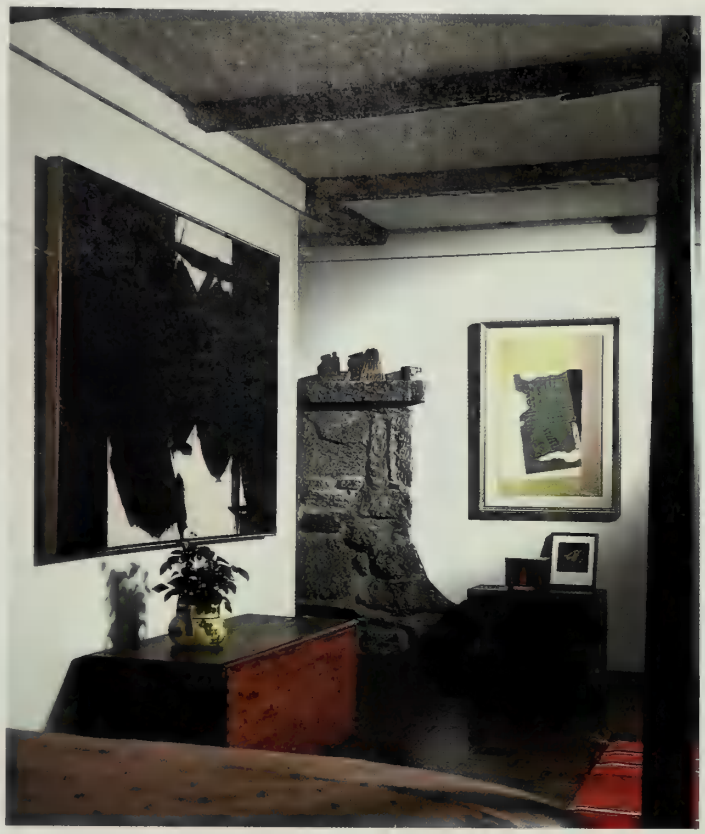
bedroom; and finally joined the guest cottage and carriage house to the big painting studio.

"If you're painting in a little studio, you paint little pictures," Motherwell notes with a chuckle. "If you're painting in a big studio, you begin to paint big pictures without thinking about it; it just happens that way. I discovered, after I had been here four years, that my pictures were getting smaller, and occasionally I like to paint a huge picture. I didn't want to lose that New York City sense of scale in the paintings. Now the main studio, which is twenty feet wide and a hundred feet long, is the standard size of most New York lofts."

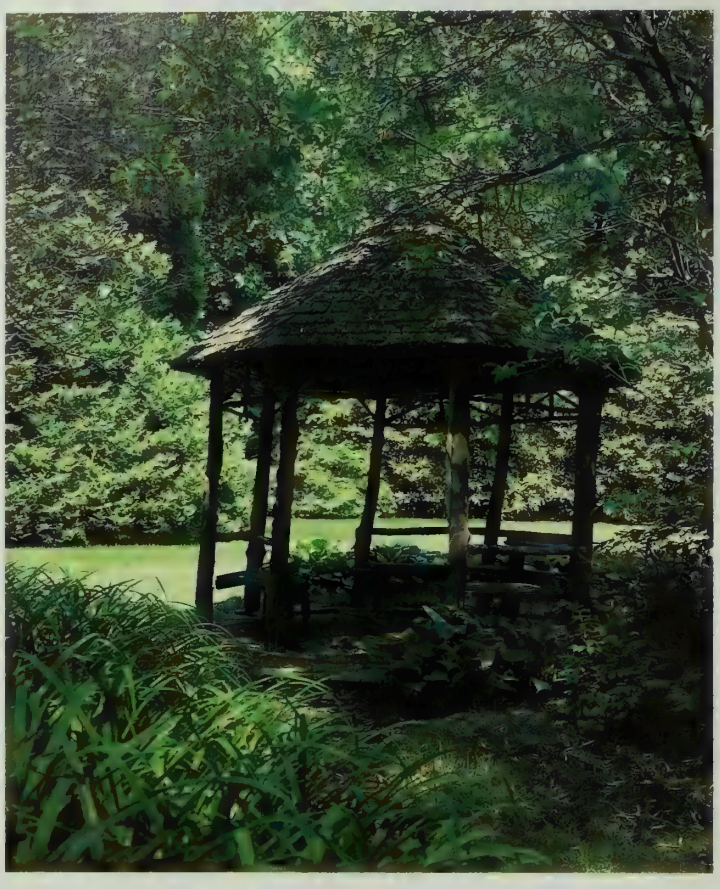
Days begin for the Motherwells when the studio staff arrives downstairs at 9:30. During the day, he says, "I oversee everything that is going on, and do some painting, but mainly I deal with the bane of my life, which is the correspondence. It comes from all over the world and often requires a graceful answer in formal English. I have to respond with sensibility and feeling, and that is the same energy I use for painting. For years I have slept from 5:30 P.M. to 7:00 P.M. Then Renate and I have dinner and I go back down to the studio, where I paint until 2:00 A.M.. As I approach seventy, life becomes more complex."

Whether supervising what seems like a cast of thousands, entertaining friends and family from abroad, or receiving an endless stream of art-world colleagues, Robert and Renate Motherwell work seven days a week. "Renate and I don't have time to live graciously," he says wryly. Yet visitors are invariably charmed by the warmth, the "lived in and loved" quality of their home. Books and manuscripts are always scattered about, reflecting the artist's passion for book browsing. Simple but gourmet-quality meals are shared at the long table overlooking the garden.

"We don't 'entertain' in the normal sense of the word," he explains. "Our life is so full and so rich, we're just exhausted most of the time. We hardly know anybody not involved



OPPOSITE: A Living Area wall displays works by Motherwell, as well as by Matisse, Miró, Kline and Cornell, and photographs by Mrs. Motherwell. "I don't collect in the sense of going and looking for something," he says, "just when something strikes my eye." Of the primitive objects, he remarks, "All modernist artists are drawn to primitive art—it's universal." TOP: In the Master Bedroom, the large 1962 painting from his *Elegy to the Spanish Republic* series is "one I want to keep for myself." The collage is his, too. ABOVE: Simple provincial furnishings in the Master Bedroom are "more natural for me," he says. "I grew up with 18th-century country French furniture—my mother's passion." Painting by Motherwell; collage by Miró.



TOP: A wood gazebo stands at the far end of the property. ABOVE: On view in the Main Studio are Motherwell paintings and "collages I may never finish unless I get a sudden inspiration." OPPOSITE: Motherwell built the 100-foot-long Main Studio because "the only way to make big pictures emotionally is to be working in a big space." Works in progress rest against a wall; sliding screens store as many as 100 large works, including an *Elegy* canvas. A book browser, Motherwell keeps a varied assortment at hand.

in the arts and fortunately everybody loves the house. I can truthfully say that, largely through Renate, at least once a month Europeans will come visit, and they so often remark that it's the first time they've felt at home in America. They take one look, and all the values are instantly recognized. All the books, for example, are really interesting books, and they're well used—whole sections of French literature, from Rabelais to the Structuralists, German literature, psychoanalysis, aesthetics, Greek democracy, poetry, and so on. Our guests always find books they've never seen before, because I've collected—not as a collector, but as a book browser—since I was fifteen. It's my main form of amusement on the rare occasions when I do go out."

For many months Robert Motherwell has devoted a substantial segment of each busy day to the details surrounding his monumental retrospective exhibition, which opened in October at the Albright-Knox Art Gallery, in Buffalo, New York, and goes this month to the Los Angeles County Museum of Art. After additional stops in San Francisco, Seattle, and Washington, D.C., it will conclude at the Solomon R. Guggenheim Museum, in New York, early in 1985. More than ninety works, spanning four decades, reiterate his status as a preeminent modernist. He is mildly bemused by the attendant adulation and has characteristically moved on to the next project—his autobiography, literally demanded by more than one publisher. He suggests it will be a compilation of "interviews, excerpts from my writings, remembrances—more an artistic biography focusing on the transformation of a Stanford boy to a modernist artist, how it happened, why it happened, and how *totally* unlikely it *all* was."

Unlikely or not, it is only necessary to look at his majestic paintings in this setting to see that the abundance of Robert Motherwell's achievements and the rich tapestry of his life provide a story well worth telling. □

——*Constance W. Glenn*

Regency Aura

For the Earl and Countess of Lichfield

INTERIOR DESIGN BY DAVID MLINARIC
PHOTOGRAPHY BY DERRY MOORE

AN ELEGANT FLAT, simple to run, yet one that would fulfill the changing needs of his family was how Lord Lichfield envisioned his London base. The move from a Kensington townhouse to Eaton Square followed, and since Belgravia is one of several London properties owned by the duke of Westminster, Lady Lichfield's brother, the flat is on established home ground. It is from this new focal point that the children attend their day schools, and the parents pursue their busy lives with ample room in which to entertain.

The earl and countess of Lichfield are frequent travelers. Besides trips connected with Patrick Lichfield's photographic work, there is the time spent at his family seat in Staffordshire and a holiday house on the Caribbean island of Mustique. So the major decisions for the interior decoration were taken between absences.

Now, after three years' work, the decoration is complete, and much of the success, the owners feel, is due to their collaboration with an interior designer who well understands his friends' way of life. Eighteen years ago David Mlinaric did work at *Shugborough Hall*, and many of the innovations he made then have quietly withstood time. "So quite naturally, we turned to him," Lady Lichfield

Seeking a comfortable compromise between the formality of life in London and the more relaxed style found in the country, the earl and countess of Lichfield turned to David Mlinaric to translate their wishes into reality for their Eaton Square flat. In the Drawing Room, the arrangement of furniture around a central space, defined by a bright garland of roses in the 19th-century needlework carpet, makes for easy conversations, while providing an open area for larger gatherings.

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"...plants, open fires and the old English chintzes have a special importance to me."

explains. "David has extraordinary patience, and he exerts no pressures. His rooms never look contrived or too positively decorated with a stamp that says 'me, the designer.' And being a great 'looker' himself, he has taught me to 'look' differently."

First impressions on arrival at the apartment are of sophistication and restraint, of restfulness, with soft colors all in the same weight. The country feel is here, but hinted at in the glimpses of sweet pea wallpaper, chintz with oak leaf and acorn print, and parquet flooring.

Of the design objectives for his clients, David Mlinaric says, "Patrick and Leonora live very much as people did before the war—a formal life. We wanted a Regency look, so we started in the drawing room with pictures of two of the Graces, added the carpet, then the Empire chairs. From there we did the treatment of the dining room drapery and wallpaper."

In the drawing room, the grouping of furniture represents a certain departure from a traditional arrangement. Choosing an approach that would be compatible with the residents' social roles in town, while retaining the ease of country life, the designer left the center of the room open and created an area that now handles large gatherings.

Had she done her home without professional advice, Lady Lichfield would have been more conservative. "I don't like the smart London look.

An oak leaf and acorn patterned chintz covers windows, chairs and sofa, establishing a soft tone in the Drawing Room. The print, in a bolder scale than she was used to, has become a favorite of Lady Lichfield's. "David has given me more confidence," she says, "so the material is fine in a boudoir at Shugborough." A subtle background for prints and an antique Irish mirror, the wallcovering, resembling moiré, revives an Edwardian design.

LEFT: The Study is a snug retreat, "where we watch television, cozy supper on knees," according to Lady Lichfield. A Sheraton-style writing table and book-lined wall attest to more serious pursuits. TOP: In contrast to the understated atmosphere in the drawing room, the designer combined rich color for the walls and carpet, and festooned drapery on a lacquered rod to emphasize the Regency look in the Dining Room. The dining tables can be joined for large dinner parties. ABOVE: A trailing vine of sweet peas borders wainscoting and moldings in the Hall; botanical prints continue the floral theme. A Regency cabinet, flanked by 18th-century hall chairs, displays Sèvres porcelain.

"One of the happiest places in which I had slept when a child was a room with this same Edwardian trellis paper."

Though it's all right in certain places, I did not want it here. So, in the conventional way when people want a country feeling, I would have put a sofa and two chairs near the fire, with a table behind the sofa, and then filled up the rest of the room. Instead, David took the whole room as a space, right from the start, and from this grew our open plan.

"Patrick and I used to move the furniture about in the evening, thinking it was all going to look bleak. Now, I love to sit in there and look through to the study where we watch television, cozy supper on knees."

Compared with his earlier work, the designer has used tones from a softer palette for these interiors. "Whereas we have put blues, cream and gray into the drawing room," he explains, "a generation ago the colors would have been white with a sharp-colored fabric on the walls."

Almost everything in the flat is recently acquired, so the style strongly reflects the owners' own particular tastes. Lady Lichfield's early home was in Ireland. "Patrick's growing-up was formal, but mine was countryside, which is why plants, open fires and the old English chintzes have a special importance to me."

Another influence was her mother's collection of first-edition children's books, "avidly consumed. I spent hours with early Rackhams and Dulacs; their colors were the catalysts for my childhood fantasies." Infinitely more abrupt was her introduction to the appreciation of fine furniture—the result of an escapade. "I was roller-skating indoors," Lady Lichfield recalls, "and bashed into a frightfully pretty eighteenth-century bookcase, breaking the original glass. Fiendish punishment was meted out by my father, so I was *made* to think. Appreciation followed."

Although the bedroom and nursery in the country are in yellow, the scheme for these rooms in London harmonizes stronger colors. "Our bed was low and the ceiling here high," Lady Lichfield says, "so we have really gone over the top and built a four-poster that is unashamedly indulgent, draped with a chintz of enormous flowers. The roses looked so big in the pattern that I felt it might be too much, but the room can take it. Patrick loves the room—surprisingly, since he had said years ago that he did not care for chintzes."

The interior design for this very romantic boudoir is most apt, for as Lady Lichfield summarizes: "Funnily enough, it was not until well after we had settled on these designs that it came back to me. Quite one of the happiest places in which I had slept when a child was a room with this same Edwardian trellis paper. It was perfect, because all along it has been the atmosphere of an old-fashioned, pretty, country house bedroom that I wanted to recapture here." □

—Elizabeth Dickson

"We have really gone over the top and built a four-poster that is unashamedly indulgent," says Lady Lichfield. With the objective of creating a romantic boudoir for the residents, David Mlinaric draped both the canopied bed and the windows in an exuberant floral chintz, giving a decidedly "country house" reference to the Master Bedroom. A trellised wallcovering with a demure border restrains the play of pattern. An 18th-century chest and mirror, and pretty 19th-century bedroom china underscore Lady Lichfield's particular attraction to English period furnishings, which she finds "warm and sympathetic."

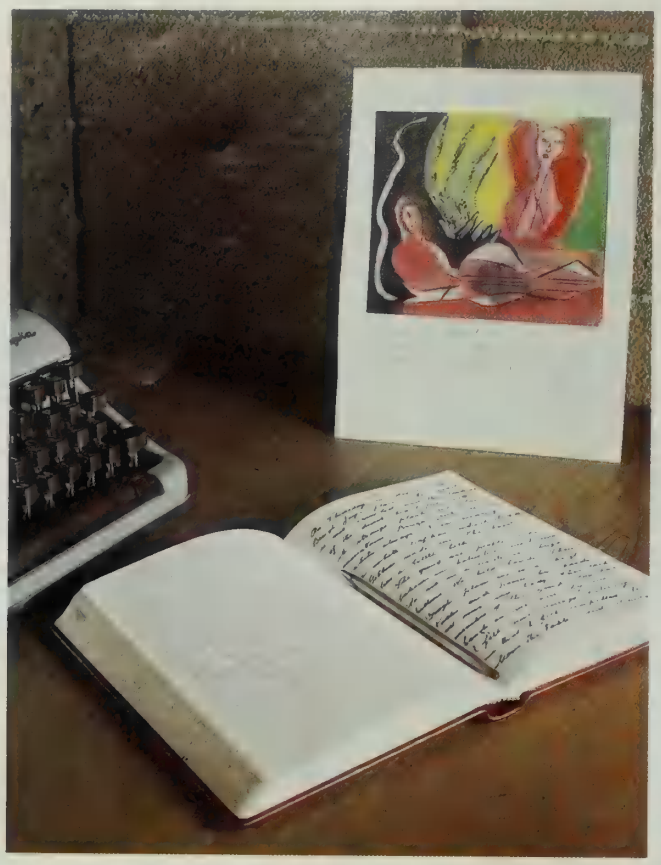
PETER GOWLAND

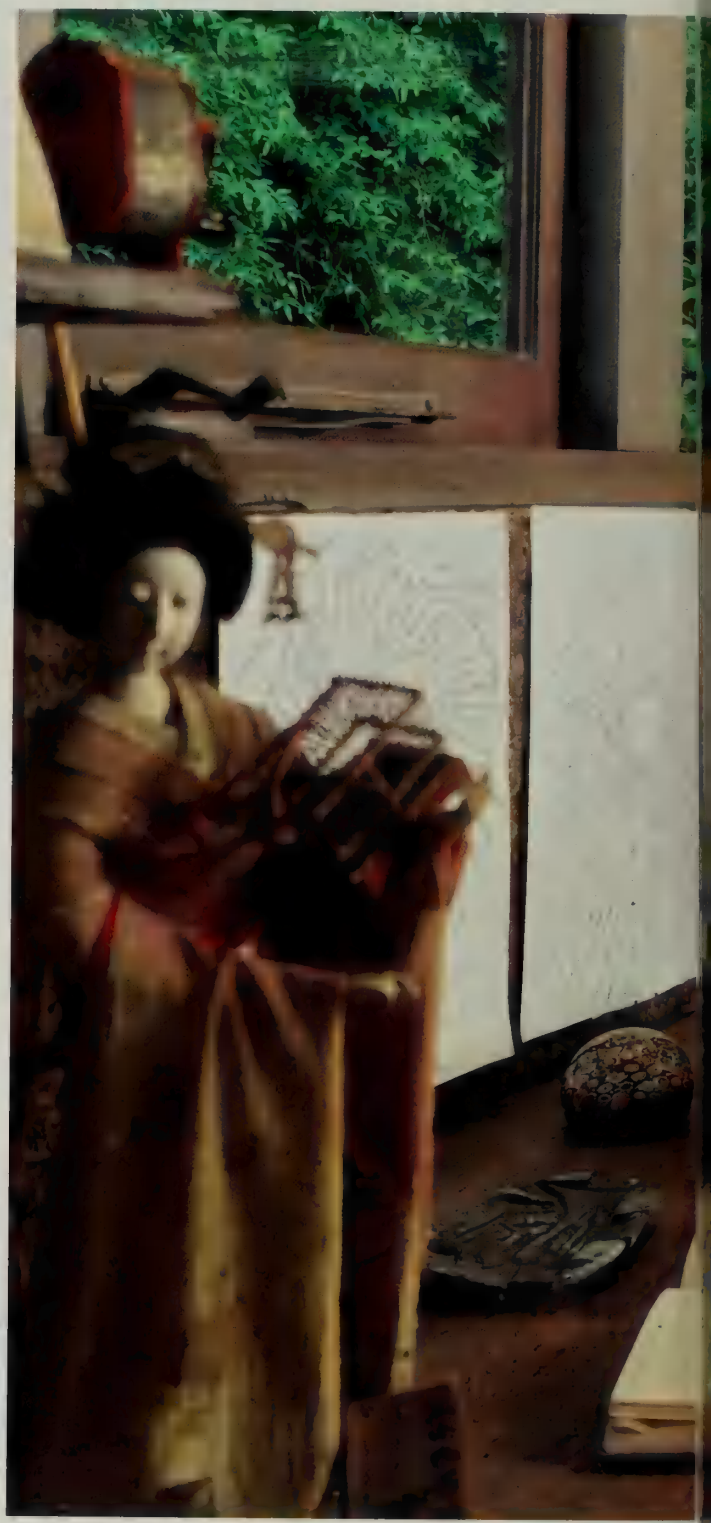
ABOVE LEFT AND ABOVE RIGHT: "The entire house was one large studio, no separate, small partitions. It had the sense of space of Japanese houses; it had the vista of a Japanese screen, all sky, mountains, lake, as if one lived out of doors. Yet the roof, held by its heavy beams, gave a feeling of protection while the big windows which separated the roof from the studio framed the flight of birds, the sailing of clouds." So wrote Anaïs Nin, in the sixth volume of her *Diary*, about the Los Angeles residence in Silver Lake where she and violist Rupert Pole lived. The house, designed for them by Mr. Pole's half-brother, architect Eric Lloyd Wright, exemplifies the philosophy of organic architecture espoused by his and Mr. Pole's grandfather Frank Lloyd Wright. Collages by Jean Varda. TOP: Miss Nin at her home in Silver Lake.

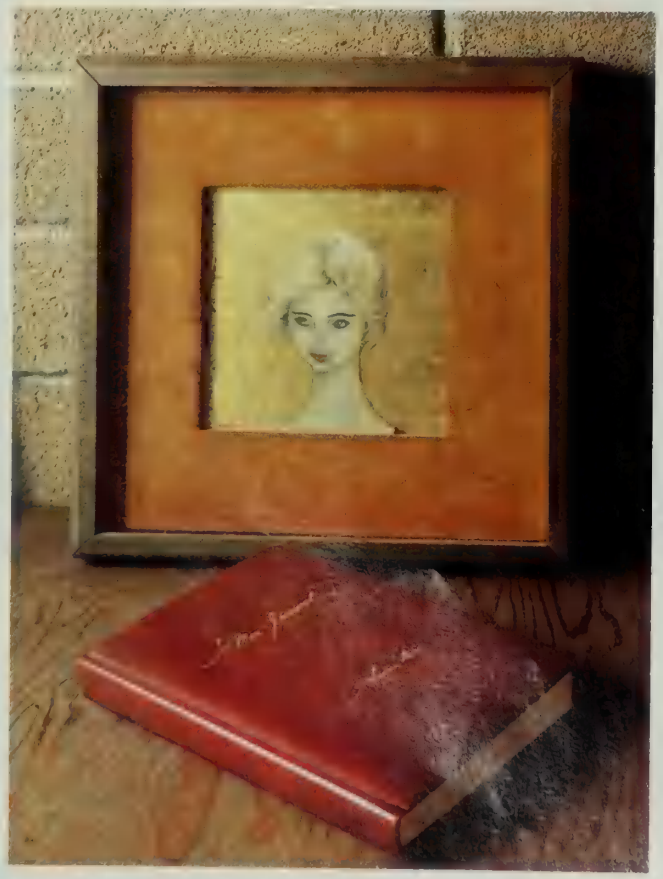
ARCHITECTURE BY ERIC LLOYD WRIGHT PHOTOGRAPHY BY NAKASHIMA AND TSCHOEGL

Historic Houses: Anaïs Nin's House of Light

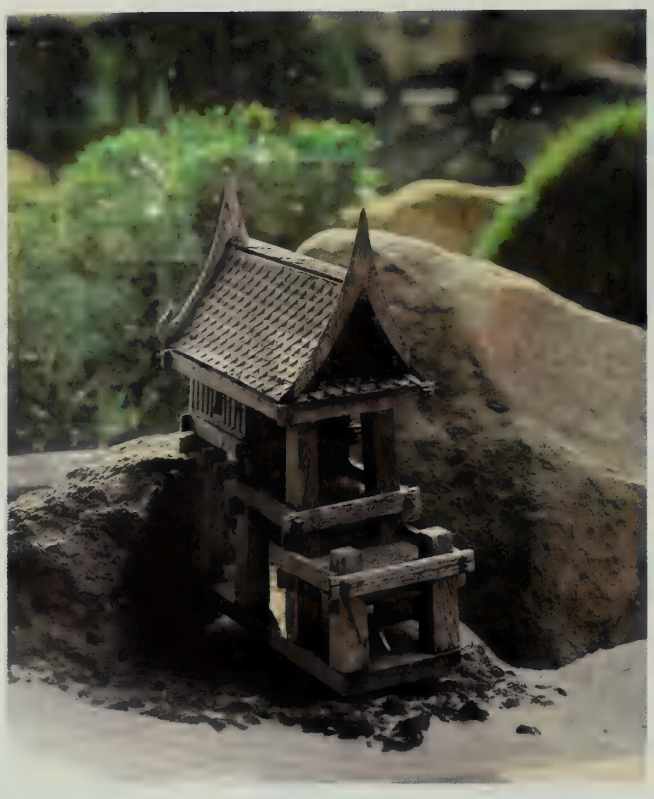
The Diary Comes to Fruition in Los Angeles







ABOVE: Eric Lloyd Wright provided Miss Nin's Study with corner windows because, he says, "Anaïs liked to look up and muse about what she was writing." Behind the typewriter are three charts she made when the diaries were published, showing her circle of friends in Paris, New York and Los Angeles. The large open book is her *House of Incest*, one of the first books she printed herself. OPPOSITE ABOVE: On the writer's desk, near her last diary, is a watercolor of her, inscribed: "To Anaïs, who witnessed the genesis of the 'masterpiece' and inspired all the other masterpieces, being herself a masterpiece." It is signed *Henry Miller, Big Sur, 6/19/44*. OPPOSITE: Another portrait of the writer was done by her friend Renate Druks, who figured in the *Diary* and as the heroine in Nin's novel *Collages*.



"THERE WAS A HOUSE being built on the side of a mountain facing the sunset and the lake," Anaïs Nin wrote in her *Diary*. "When the workmen left, I would sit on one of the walls and dream over it. There was a desert rose terrace, a garden being planted, a place carved in the garden for a pool overlooking the lake. There was a magnificent fireplace like that of a castle. . . . It was the house in which I wanted to live. My wish came true. I moved into it. Everything in it was unlike other houses."

Anaïs Nin often referred to her Los Angeles home, in the Silver Lake district, as "a house of mirrors." She was captivated by its pavilionlike structure, the play of light and the reflecting surfaces of glass and water. These images were, for her, symbolic of the many aspects of the human psyche explored in her writing. The house exemplified her creative credo: "There is no separation between my life and my work. They are one and the same."

She was a prolific writer. Her even-flowing pen turned out a series of impressionistic novels and the legendary diary, started when she was a child of eleven and continued over her lifetime. Although she had long enjoyed a reputation in the literary underground, it was the publication of the first volume of the diary in the 1960s that catapulted her to international fame. There are now nine published volumes, and the swirl of names and places and ideas encompassed in the thousands and thousands of pages evokes a vibrant and richly savored life. Paris, New York, Los Angeles and Mexico provide a backdrop for her experiences and for her friendships with such luminaries as writers Henry Miller, Lawrence Durrell and Antonin Artaud, and psychoanalyst Otto Rank.

The house that Anaïs Nin wrote about—and lived in from the early 1960s until her death in 1977—was commissioned for her by her longtime companion Rupert Pole, a violist and a grandson of Frank Lloyd Wright. "The house was designed for Anaïs's writing and for my music," he explains. "It was inspirational for Anaïs. I really built the house to persuade her to dig some roots, and she was very much against it, saying that she had 'portable roots.' Nevertheless it worked. The house did give her a sense of rootedness and she always looked forward to coming back here after she had been away." It was one of those serendipitous occurrences that the building of the house, which brought her so much joy and contentment, coincided closely with the publication of the first volume of the diary.

Eric Lloyd Wright, Rupert Pole's half-brother, designed and built the house. "I knew the way Anaïs and Rupert

TOP: A spirit house acquired in Thailand became a symbol in the writer's *Diary*. ABOVE: Collaborating with Eric Wright, Mr. Pole added a new Study to the house after Miss Nin's death in 1977, to accommodate books and manuscripts. OPPOSITE: In the Bedroom Area are gifts to the writer, mostly from artist friends, including (bottom, left to right) Don Bachardy, Judy Chicago, Corita Kent; (center, left to right) Henry Miller (two watercolors), Friedrich Hundertwasser; (top, left to right) Susan Boulet and Henry Miller.

AMOUR
SILENCE
MAISON DE FOUS
Love

lived," he recalls. "I was familiar with how they worked and I knew the site. We all three worked on the design."

"After Eric drew the floor plan, Anaïs and I used to come out to the property at sunset," Mr. Pole remembers. "I'd sketch the plan in the earth for Anaïs, and we would sit and watch the sunset and conceive of how the house was eventually going to look."

Secluded from the street by a long driveway that leads down to it, "the entire house," as Miss Nin wrote, "was one large studio, no separate, small partitions. It had the sense of space of Japanese houses; it had the vista of a Japanese screen, all sky, mountains, lake, as if one lived out of doors. Yet the roof, held by its heavy beams, gave a feeling of protection while the big windows which separated the roof from the studio framed the flight of birds, the sailing of clouds." The living, dining and sleeping areas flow one into the other. Furnishings are minimal and blend into the structure of the house, underlining the organic nature of the design. The only room that can be shut off is the study, a monastic, book-lined cell of a room where Anaïs Nin wrote. With its corner window, the room overlooks a small back garden. "Anaïs liked to look up and muse about what she was writing," Mr. Wright recalls. "She didn't want to look at a blank wall or a wall of books."

Surprise is an important element in the design. The entrance to the house is deliberately understated. But inside, "everything opens up," the architect explains. "The ceiling in the living area is higher than in the other areas, adding an element of drama, which I think is important in our lives." Then there is the magnificent view. "That was the reason for the large amount of glass: to frame the view and to let light into the room."

Abutting the glass that forms the western wall of the house is a pool with rocks cut into the rim. Painted green, it appears to be part of the garden. Miss Nin was a Pisces, and, according to Rupert Pole, she swam every day of the year—often two or three times a day. "She used to say that whenever she got any kind of writer's block she would just swim it off and let it float away.

"Anaïs was a little in awe of the Wrights, whom she used to call 'these giants of the West,' " Mr. Pole recalls. "She thought her personality would be overwhelmed by the house—by the Wright creativity. But that certainly didn't happen. Her personality came through, and people who came to visit her from all parts of the world would frequently say, 'But this house is you. It is exactly the kind of place where I imagined you would be writing.' "□

—*Barbara Kraft*

The warm glow of the house shines out in the darkness. "If one walked in the garden at night and looked back at the lighted room, the scene, dresses, colors, poses, seemed like a play," wrote Anaïs Nin.

Vertical Composition

An Architect's Residence in Georgetown

ARCHITECTURE AND
INTERIOR DESIGN BY HUGH NEWELL JACOBSEN, FAIA
PHOTOGRAPHY BY JOHN C. LAUTMAN

OPPOSITE AND ABOVE: Renovating the 1810 Georgetown townhouse that he later acquired for his family, architect Hugh Newell Jacobsen aimed to bring "a polite gathering of elegant spaces gently into the 20th century." Included in his 1968 plan was a "nearly invisible" two-story addition, at left, behind the wall. The bay window and third story had been added in an earlier, 1871, renovation.

IT IS A QUIET HOUSE on a quiet street in Georgetown, with none of the flamboyance or idiosyncrasies that might be expected of an architect's home. But then, while he was designing it, the architect had no idea that his own family would soon be living there.

Parts of the venerable but deteriorating townhouse, which dates from 1810, had been condemned by the District of Columbia, and a neighbor had purchased it for resale. Hugh Newell Jacobsen was hired to renovate the front portion of the residence and to replace the back part, which had to be torn down. This was in 1968, when both the architect and his client were anticipating an influx of home buyers arriving in the nation's capital with the new administration.

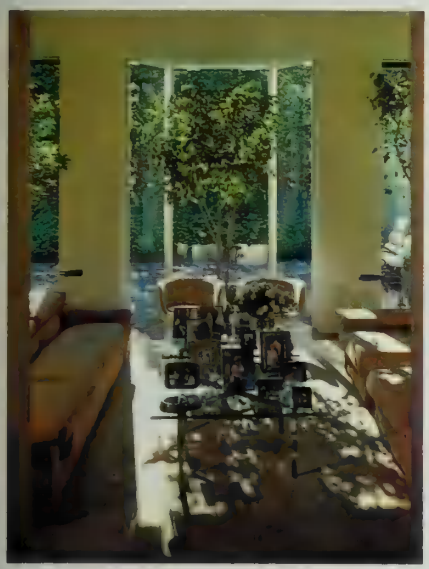
When the tide of political appointees bypassed Georgetown for the suburbs, Mr. Jacobsen and his wife, Robin, decided to buy the house for themselves. Happily they reached their decision in time to make changes suited to their own tastes.

These changes notwithstanding, and despite the introduction of many of the architect's "signature" motifs, and several major redecorations over a number of years, the house remains quiet, understated and relatively neutral. This effect is totally deliberate. "My position," Mr. Jacobsen says, "is that architecture should be like a well-mannered lady. She never shouts at her neighbors. She just sits down and belongs."

In his design, the architect quickly focused his attention on what he considers the essentials: the relationship between elements, and the lighting. "The surprise of a townhouse is the

The architect assured the residence greater privacy with a new front entrance, facing away from the street. The doors—of his own design—are surmounted by a "floating" painted steel and acrylic canopy, and by a narrow vertical window. What had been a side garden became the entrance court. Cast-iron ties distinguish the original structure, at right, from the new addition, at left.

Elements that have become hallmarks of the architect's residential designs fill the house.



OPPOSITE AND ABOVE: One of Mr. Jacobsen's chief concerns is lighting, both natural and artificial. In the Living Room, ample natural light is admitted through floor-to-ceiling windows and doors, while Ficus trees create a gentle dappling effect. For evening, there are wall-washers and Koch & Lowy floor lamps. The tables are from 1929 Mies van der Rohe designs. The painting is by Anne Truitt. Carpeting by Stark; chairs near the window, from Stendig.

garden," he explains, "so the idea was to let the house enjoy a sense of it." This emphasis is foreshadowed by the entrance court, and then asserted in the living room and in the library by floor-to-ceiling glass panes that reveal the garden and its terrace.

Throughout the house, daylight streams in through these large expanses of glass and through skylights, but in several rooms the lighting is orchestrated still more precisely. The living room is, in the architect's words, "a room of reflected light." Ficus trees, placed in front of the windows and doors, dapple the light from the garden. The tables here, of glass and acrylic, both bounce the daylight around the room and punctuate it with reflections of the outdoors. "You can fill up space with light as you would a pail with water," Mr. Jacobsen comments.

Special attention was also given to artificial lighting. "At night, living in a glass house can be like living in a wet tomb. The walls are blue; the furniture seems to float. To counteract these effects, I put lights outside each window and illuminated the trees in the garden." Indoors, the walls are washed with recessed lights, and there are floor lamps for reading.

Elements that have become hallmarks of Mr. Jacobsen's residential designs fill the house, among them, the tall windows and doors—all floor-to-ceiling height, so that "the eye doesn't trip when it comes to them." This device also manages to make small spaces seem larger, as do seating arrangements in the middle of the rooms, and a circulation plan with two entrances for each room. Another characteristic device is a bar, tucked discreetly into a closet. When the door is opened, mirrored surfaces within create a veritable shower of

"The surprise of a townhouse is the garden, so the idea was to let the house enjoy a sense of it," says the architect. In the Library, as in the living room, Mr. Jacobsen used floor-to-ceiling expanses of glass to dramatize the view. Egg-crate bookcases, a Jacobsen hallmark, are "the only way to avoid a domino effect." Resting on the desk are a fragment of a Gandharan head and an Egyptian ushabti. The painting behind them is by Anne Truitt.

"My position is that architecture should be like a well-mannered lady."

sparkles. Along one wall of the library is the inevitable Jacobsen egg-crate bookcase. "Very expensive," he comments, "but it's the only way to avoid a domino effect."

Walls have been painted white throughout the interior, but the exterior of the house was at one time painted burgundy by the architect. "I left a color chip with the painter, on my way to the airport. When I returned there were two flamingos on the lawn. My wife had borrowed them from a neighbor. I got the message. The exterior was repainted a putty shade, with white trim."

Like the spaces themselves, the key to the furnishings is understatement—and durability. "I dislike having to use a coaster for my drink," says Mr. Jacobsen, "and I think you should be able to put your feet up and relax. A room should be flexible enough for children in blue jeans, and, a half hour later, for adults in white tie." Over the years, the furnishings in the house have changed considerably. "In the first incarnation, I had what I call the 'all-steel band' in the living room: Mies chairs, Mies tables, a Florence Knoll sofa." Today many pieces are of Hugh Newell Jacobsen's own design, often made of transparent materials, so that they all but disappear.

The architect's detailing invariably emphasizes the connection between elements and spaces, deemphasizing their individual presence. Yet this effect is subliminal; the strongest impression made by the house is not of anything solid: It is of flowing spaces and shimmering light. The key is deft control and quietness, an architectural version of decorum, in every way gracious and well mannered. □

—Nory Miller

ABOVE: The simplicity of the décor extends to the Master Bedroom, where a light-hued palette again prevails. Bedcovering and pillow fabric from Bloomingdale's; the carpeting from Stark. LEFT: The rear façade of the new addition is largely composed of windows, which open the rooms to the garden and the generous stone-paved terrace.

Gardens: Shinshin-An in Kyoto

Echoing Nature's Harmony in Microcosm

THE MAUVE EDGE of dawn pauses at the crest of the mountains east of Kyoto. Mist tumbles through the forests, momentarily obscuring a microcosm of the universe—the century-old meditation garden *Shinshin-An.*

"All things in the universe are constantly growing, developing and evolving. All things renew themselves every day. Evolution is the law of nature; this garden is a mirror of that law. In the morning, I too am thus renewed." The joy Konosuke Matsushita takes in the new day is reflected in the vitality of Shinshin-An, which borrows its name—"Hermitage of Truth"—from a little teahouse nestled at the foot of a verdant rise. Acquired by Mr. Matsushita in the early 1960s, Shinshin-An was rebuilt in 1980 as a complex, with garden and museum-guesthouse.

At first sight, the garden looks vast, but it is scarcely an acre in size. In time-honored fashion, scenery from the distant landscape is "borrowed," and incorporated into the design. A formidable stand of Cryptomeria trees at the edge of the garden is an adroit framing device, creating a transition between Shinshin-An and the far-off hills of Yokaku and Dokushu, and the Ayato Forest.

"The Cryptomerias thrive so well that without pruning they'd soon obscure our 'borrowed landscape,' "

A gentle concord of shapes lends the Kyoto stroll garden Shinshin-An an air of timeless perfection. Though covering barely an acre, it seems much larger because of the hills in the distance—not actually integral to the garden, but part of its "borrowed landscape." The small compact mounds are clipped azaleas.

PHOTOGRAPHY
BY HERMAN HOW-MAN WONG

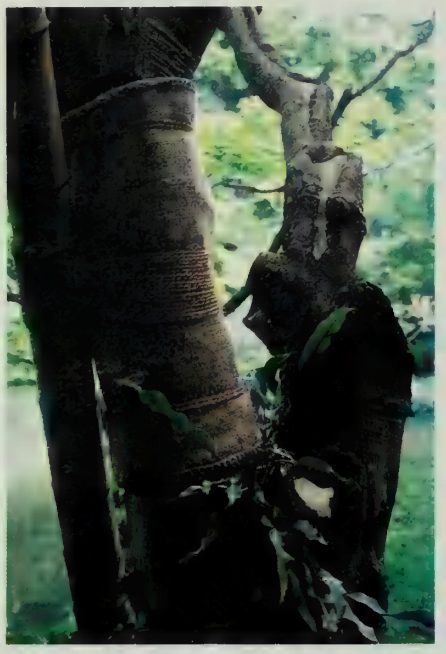
A fence of split-bamboo posts and hemp is as intricate as a work of art. "Legend has it that spring will not come until after the Torch Festival at Todai-ji, the great temple complex in Nara. Each post in our fence is a replica of a festival torch," says the curator of the garden. Stepping-stones nestle in a carpet of haircap moss.

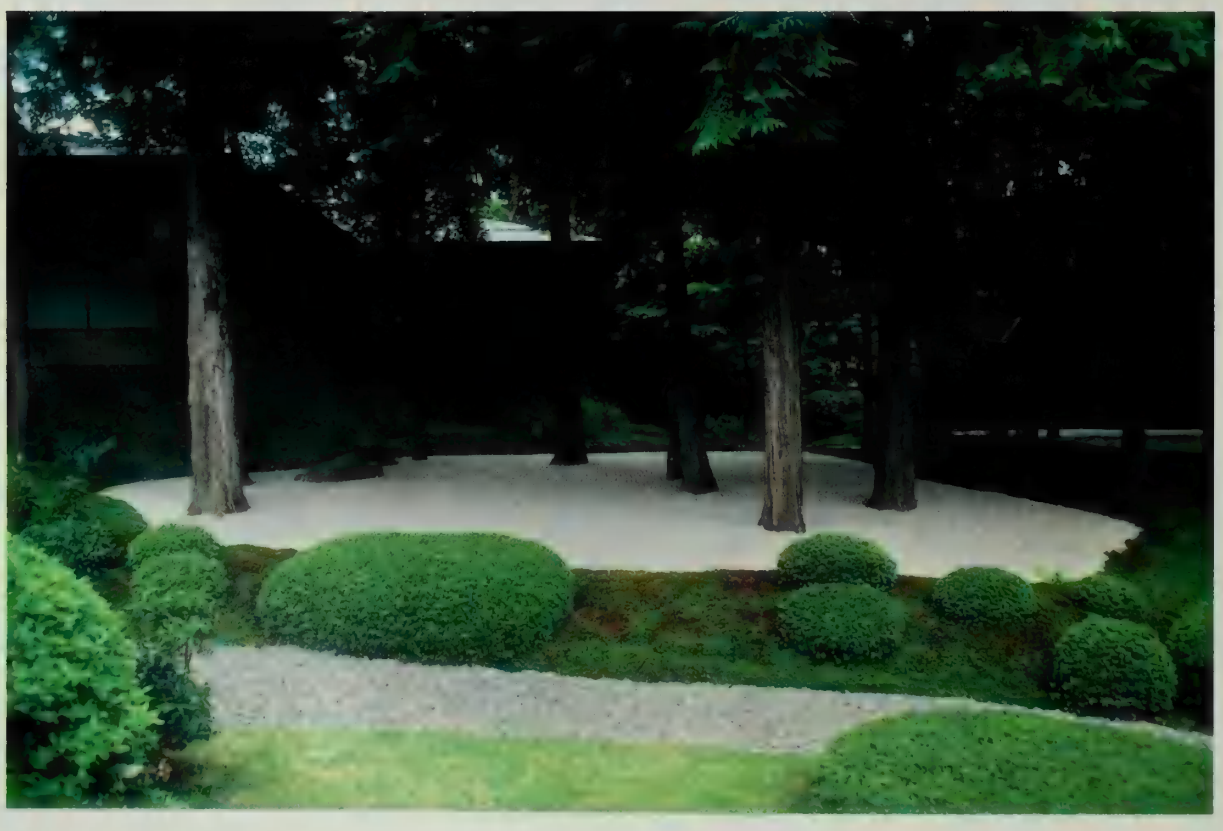
says Shigeru Yokota, curator of Shinshin-An. "We have had to trim them considerably to avoid losing our view from the guesthouse."

On the way toward this building is a fence of bundled split-bamboo posts, intricately knotted with black hemp. "Legend has it that spring will not come until after the Torch Festival at Todai-ji, the great temple complex in Nara. This occurs annually on the twelfth of March. Each post in our fence is a replica of a festival torch," Mr. Yokota explains.

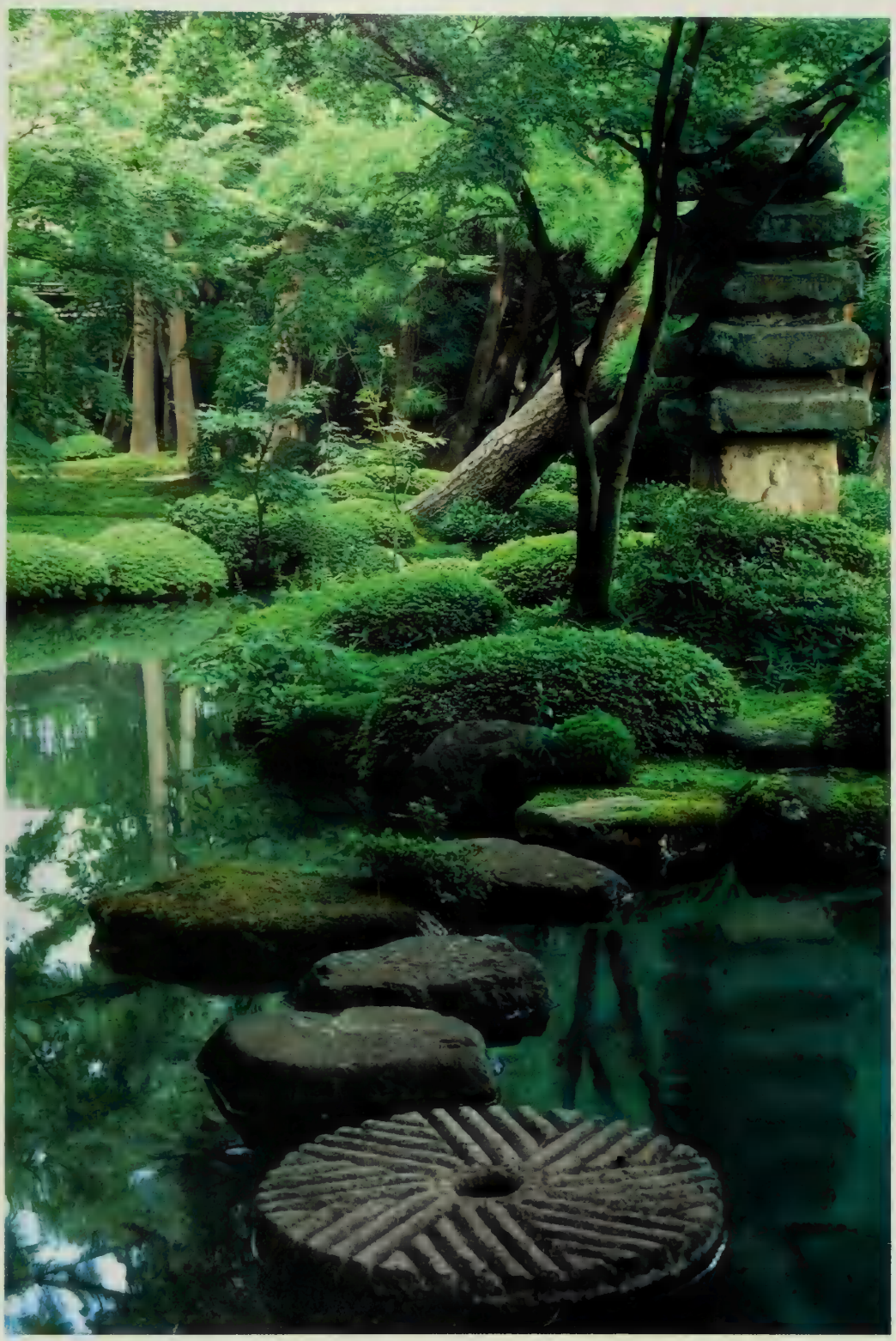
Because Shinshin-An is a pond-centered stroll garden of classic design, there is but one correct route that reveals the beauty waiting at each turn. Haircap moss, fragile, rare and reticent, thrives in profusion. It is a favorite of Mr. Matsushita because of its sensitivity to temperature and humidity. Azaleas, trimmed to complement the undulating contours of the earth, celebrate the spring in pink, red, white and lavender. Numerous varieties from the Tea family, including the scentless *Camellia japonica*, provide a palette of vivid greens throughout the year.

The deliberately precarious position of several mature red pines and the shape of the pond—an ideograph for "heart"—were part of the original design of the garden, created by Jihei Ogawa, in the late 1880s, during the





TOP LEFT: Burlap swaddling protects the trunk of a shallow-rooted maple from being scarred by the hemp that binds it to a bamboo support. TOP RIGHT: A water basin is used for the symbolic purification of hands and lips before the tea ceremony. ABOVE: A unique feature of the garden is a dry landscape with Cryptomeria trees, and sand raked to represent ripples in water. OPPOSITE: Stepping-stones and millstones give access to an island with a 9th-century pagoda, in the middle of the pond.



The effect is ethereal, as
dozens of Cryptomerias rise tall and straight
from a carpet of white.

Over the years an ancient Japanese red pine has been trimmed and trained to its present shape. Five supports secure the principal bough, protecting it from the ravages of inclement weather. The ground cover of haircap moss is tended by Shinshin-An's two "grandmothers of the moss."

Meiji period. Ogawa, who also designed the elegant gardens of the Heian Shrine, prudently took advantage of water available from a new canal coursing from Lake Biwa, Japan's largest lake. In recent times, many rocks were removed from the banks of the pond, allowing moss and grass to seek the water's edge and more clearly define the slope.

Peace reigns in the garden. A kaleidoscope of carp shimmers in the water. Butterflies flutter purposefully from gardenia to bellflower to hosta. A bush warbler's song harmonizes with the sounds of a fast-flowing brook. The first dragonfly of the season flits by, so delicate it casts no shadow. Suddenly the quiet is interrupted by human voices, and a chameleon scatters gravel in a dash for deep moss. Two young gardeners appear, wearing indigo-dyed knickers. "Grandmother, Grandmother! Over here!" one of them calls to a far corner of the garden. Directly, an elderly woman approaches, and, on hands and knees, begins weeding sprouts of grass from the haircap moss. "We have two 'grandmothers of the moss' and two gardeners, who keep busy all of the time," says Mr. Yokota.

A dewy, shaded path winds toward the teahouse, where the tea ceremony takes place. The simple "hut," just large enough for the host and one

The shape of the pond—an ideograph for "heart"—was part of the original late-19th-century design of the garden.

The "precarious" angle of a red pine at pond's edge is deliberate. The tree was nearly one hundred years old when it was planted in this position, in the late 1880s. Acquiescence to the will of Nature, by plan, was a hallmark of Japan's naturalistic school of garden design.

guest, shows the influence of Sen-no-Rikyu, a renowned tea master of the sixteenth century, in its chaste simplicity. The sole objects on view are a fragment of a thirteenth-century woodblock mounted as a scroll—a depiction of a bodhisattva—and a single perfect clematis blossom in a bamboo vase. "When Mr. Matsushita offers tea here," says Mr. Yokota, "host and guest become as one, in harmony, and equal."

Two dry landscape gardens of raked sand were Mr. Matsushita's own creation. The effect is ethereal, as dozens of Cryptomerias rise tall and straight from a carpet of white, representing ripples in water. "There is personal satisfaction and a sense of accomplishment in creating a garden as a place where Nature is helped to achieve order," says Mr. Matsushita. "Nature can be more readily appreciated because the sense of harmony has been maximized."

As in centuries past, the great bell of nearby Nanzen-ji peals, calling the monks of the temple to prayer. Like the distant hills that have been borrowed to enhance the sense of space within these confines, the borrowed sound enhances the sense of time—and of timelessness. Both impel Shinshin-An, a pocket universe, beyond the limits of the present.□

—*Ty Heineken*

FLEXIBILITY IS MUCH prized in contemporary life, and interior design has come to reflect ever more elastic codes of behavior and habit. A second residence is no longer conceived in terms of a rigidly seasonal role. Today owners are likely to want their summer homes to be adaptable for winter weekends that could very well stretch into week-long visits. Similarly, they are less inclined to go in the direction of one particular décor or level of formality. A summer retreat in the eighties must perforce embody elements of year-round living. It must also serve as an unobtrusive modulator of moods, ranging from intimate to grand. It must be—in a word—versatile.

Michael de Santis was perfectly aware of all these needs when he was given the challenge of redesigning

A Home for All Seasons

Southampton Summer House Becomes a Year-Round Retreat

INTERIOR DESIGN BY MICHAEL DE SANTIS, ASID
PHOTOGRAPHY BY PETER VITALE

the interior of a fine 1910 house in Southampton, New York. Still, he had another matter to address: While the lady of the house is distinctly traditional in temperament, her husband veers toward the contemporary—at least in his enjoyment of the sleek, the highly polished and the technologically advanced.

Mr. de Santis relates his design scenario with wit and succinctness: "It's one of the few houses of the period that aren't attributed to Stanford White," he says. "However, it *was* owned by J. P. Morgan, which implies a certain level of grandeur. And indeed, when I first saw the property, I knew it needed opening up, simplifying, before we could even think of what we were going to put into it."

Essentially, this "opening up" consisted of a radical streamlining of the

OPPOSITE: Though this 1910 house in Southampton was acquired as a second residence, the interiors, created by Michael de Santis, embody elements of year-round living. ABOVE: A subtle blend of period details and contemporary furnishings in the Entrance Hall represents the owners' combined sensibilities. The mirror frame is burl with mother-of-pearl inlay. FOLLOWING PAGES: The Living Room reflects "that elusive balance between informality and luxury, tradition and modernity" the designer achieved throughout the house. Above the fireplace is a painting by John Henry Twachtman, *The Artist's Family*, circa 1890s, from the Andrew Crispo Gallery. Dennis Abbé created the carved-glass fire screen. The bronze sculpture on the Steinway grand piano is by Paul Fairley. All tables, sofas and the ottoman are from Karl Springer; Portuguese needlepoint rug is from Stark.

upper floor, where a maze of Edwardian rooms was swept away, to be replaced by a single, triumphantly sleek master bedroom. Here, a fantastic battery of electronic controls flanking the bed is used to activate a concealed media center.

However, the more complex decisions concerned the main floor, where the original spirit of the house is more evident, though much simplified and coaxed into the idiom of the late-twentieth century. "We tried to keep as many of the period details as possible, while still maintaining that elusive balance between informality and luxury, tradition and modernity," the designer says.

The solution was to use an essentially urbane context: there is now a feeling of deftly underplayed sophistication throughout, with an occasional dramatic gesture, such as the bold architectural look of the pedimented cabinet dominating the dining room. "The owners entertain a good deal, so I wanted to add an extra 'charge' to the space," Michael de Santis comments.

Actually, this device is repeated in various ways throughout the house. The overall effect is of a velvety smoothness suddenly punctuated by a tour de force. Whether it is an antique piece, such as the pedimented cabinet, or a state-of-the-art product of high technology, it works.

This intriguing dialogue between two sensibilities is further echoed by such unusual design solutions as the

ABOVE LEFT: A pedimented cabinet lends a bold architectural presence to the Dining Room. "The owners entertain a good deal, so I wanted to add an extra 'charge' to the space," says Mr. de Santis. The floral chair upholstery from Brunschwig & Fils suits the "dress it up, or dress it down" theme. China by Royal Doulton, stemware by Baccarat. ABOVE RIGHT: Plantation shutters, handpainted flowers on mirror, and lattice create a gazebolike effect in the Breakfast Room. Glassware by Waterford. OPPOSITE: The Pavilion, an airy, skylighted addition to the back of the house, is surrounded by atmospheric carved-glass windows by Dennis Abbé. Raffia on bar stools from Hinson & Company; chairs from Jack Lenor Larsen.

insertion of large panels of marble flooring in the center of several rooms. The contrast between these pools of cool stone and the surrounding wood is both peaceful and provocative. "It's really all about trying to please two different people at the same time," says the designer. "And on another level, about trying to reconcile a busy professional life with some degree of privacy and tranquillity."

"The Pavilion," the name given to the large extension at the back of the house, illustrates again some of the contradictions the designer so neatly resolved. Skylighted and harmonious, it has elements that subtly bridge the differences in the owners' tastes and temperaments: The windows are gracefully carved, the ceramic tile flooring has a ruglike pattern, and the relaxed seating is generously cushioned wicker—becoming a harbinger of summery intent.

"To call all this a happy medium sounds like a cliché," says the designer, "but that's what it is. And now it's the residents' role to tip the scales in whatever direction they choose, at any given moment: candles and crystal for a formal dinner, or flowers fresh from the garden for the breakfast table. The style is whatever they want to make it."

This seems a perfect resolution to the conundrum of a secondary residence, a careful, intelligent answer to the whole question of compatibility and ease in interior design.□

—*Peter Carlsen*

OPPOSITE: In the Master Bedroom, the bed appears to float on a platform buoyed by tube lighting. Sophisticated bedside controls activate a media center. Painting (left) by Meret Oppenheim; watercolor by Hykimm. The furnishings are all from Karl Springer. Bed and pillow fabrics are from Groundworks, chair fabric from Zumsteg, and carpeting by Edward Fields. ABOVE LEFT: A garden gate opens to René Magritte's 1967 *La Folie des grandeurs*. ABOVE RIGHT: The man-made pond, bordered by bright blooms, completes the Arcadian mood.

Antiques: An Elegant Warmth

Treasured Stoves Reflect a Genteel European Past

CLAD IN DELICATE Gothic tracery or in exuberant Rococo scrollwork, the *Kachelofen*, or tile stove, for generations brought warmth and beauty to the halls and great rooms of European manor houses, inns and monasteries. Created of glazed earthenware, and cherished by prince and peasant alike, the *Kachelofen* reigned for centuries in northern, eastern, and central Europe as a convenience and an ornament essential to everyday life.

The tile stove first appeared in the cold, harsh forests and mountains of Germany and Switzerland. Early stoves were characterized by rude fireboxes formed by clay walls studded with small tiles. More efficient than the open hearth, *Kachelöfen* retained the heat of the fire, and generated an even, long-lasting warmth. As the natural center of family and court life in winter, the *Kachelofen* developed, almost inevitably, into an object of beauty. Craft guilds were founded as early as the fourteenth century; princely stove manufactories flourished in the fifteenth; and family dynasties of stove makers became established in the sixteenth century, to endure, in some instances, for hundreds of years. As *Kachelöfen* developed and tiles grew larger, craftsmen deemed them worthy of their signatures and they became the object of great fantasy and invention.

As an ornament, the tile stove mirrored the stylistic exuberances of furniture and architecture for over five hundred years. During the late Middle Ages the *Kachelofen* harmonized fully with the Gothic spirit, borrowing the openwork tracery of the cathedral, and the emblematic and decorative motifs of the tapestry and the carved chest. Green lead-glazed tiles, fashioned by German stove makers known as *Hafner*, were embellished in high relief with images of dragons, stags, boars and griffins. On stove tiles from Hungary, figures of saints and prophets inhabited niches framed by holly-leaf spandrels; while jousts, tournaments, hunting parties or love scenes provided hedonistic images of court life. Such extraordinary tiles were not created by master potters or stove makers alone. As was often typical, the sculptors and artists attached to the court of the Holy Roman Emperor Sigismund of Luxembourg worked with the artisans in the imperial workshops, designing, modeling and glazing tiles themselves, or pressing them from intricately carved molds.

The *Kachelofen* shared in the delight in color, and in the symbolic and allegorical richness of Renaissance and Baroque art. Stoves from Winterthur, Switzerland enjoyed a rich palette, including ocher, saffron, and the powerful greens, blues and purples derived from copper, manganese and cobalt. Ornamental friezes and medallions depicting Caesar, Xerxes or Alexander were common, though decorative motifs divisible by

ABOVE AND OPPOSITE: *Stove*, Ernst Teichert, German, circa 1836. Meissen ceramic tiles and cast iron; 115" high x 46" wide. Hand-glazed and signed tiles ornament this unique creation. Johann Dirks, North Yonkers, New York.

the number four—the four virtues, the seasons, or the twelve apostles—were best adapted to the square stoves and were favored. No extravagance seems to have been too great or excessive. *Kachelöfen* were mounted upon ceramic caryatid or leonine feet, and grew to increasingly monumental proportions. In Danzig, one stove encrusted with figural reliefs was an astonishing forty-two feet high.

The Rococo brought new lightness and grace to stove design. Much as a sculptor would fashion a statue, stoves were modeled by hand, in a single piece, to create the scallops and scrolls of the rocaille, then cut for firing, and later reassembled. *Kachelöfen* of white or gray faïence were fashioned in this manner to harmonize with the sumptuous salons of the court at Vienna, while elsewhere, chinoiserie scenes were favored. In France, playful trompe-l'oeil effects were attempted, with faïence stoves fashioned to imitate bombé commodes, complete with ceramic "marquetry" and gilt-bronze mounts. By contrast, the Neo-Classical period brought clear, articulated geometric forms and a sober elegance to the design of *Kachelöfen*. In the ruling households of France, Austria and Russia, stoves appeared in the form of gilded or marbleized pillars, pyramids or obelisks. This dependence on Greco-Roman models became so great, in fact, that in Paris, painter Jean-Baptiste Isabey went so far as to have a stove encased in a life-size statue of the goddess Minerva.

Emerson once wrote that "the beautiful rests on the foundations of the necessary." These words seem remarkably pertinent to the European tradition of *Kachelöfen*. Eloquent objects of fantasy, they transform simple convenience into sheer joy. □

—John A. Cuadrado

GERHARD ARAND

RIGHT AND OPPOSITE: *Stove*, Andreas Dolder, Swiss, second half of 18th century. Faïence, 84" high. Here, delicately painted floral wreaths and sprays echo the careful detailing seen in botanical prints. Evgret von Bary, Munich.

Historic Architecture: The Blair House by David Adler

The Inspiration of a Country Setting in Illinois

PHOTOGRAPHY BY TONY SOLURI AND ALLAN GREENBERG

OPPOSITE AND RIGHT: ALL RIGHTS RESERVED

In 1926, architect David Adler collaborated with Mr. and Mrs. William McCormick Blair to create their innovative home—a Colonial New Netherland farmhouse—at Lake Bluff, Illinois. ABOVE: The asymmetrical wings of the house, finished in fieldstone and hand-split shingles, resemble additions built over a long period of time. OPPOSITE: Gently mediating between interior and exterior, the front door opens to a porch facing the garden.

OPPOSITE AND RIGHT: TONY SOLURI

OPPOSITE: Colonial details of the front door frame, such as the abbreviated cornice, appear as reinterpretations of a New Netherland country carpenter's design. The incised chevron pattern of the door is boldly painted black and white. ABOVE: Pine paneling and quarry tile enhance the Hall, where Mr. Adler planned the paneling to frame a collection of Currier and Ives prints.

IT IS A TRUISM that great architecture results from the partnership of a talented architect and a demanding client. This chemistry produces a perfect integration of program and design and raises the overall process to a higher level of intellectual and visual discourse. The house at *Crab Tree Farm* in Lake Bluff, Illinois, designed in 1926 by the late David Adler for Mr. and Mrs. William McCormick Blair, is a prime example of the harmony that can exist between architect and clients, and also between architectural framework and interior decoration.

At the time the house was built, Mr. Adler was at the pinnacle of his career and recognized as one of the finest residential architects. Mr. and Mrs. Blair were fully aware of the importance of their role as clients and had given considerable thought to the character of their new house, establishing a very unusual set of goals for their program. The Blairs loved the Colonial tradition, but within this genre the house they envisioned was not typical: Their imaginations were captivated by the gentle farmhouses of Colonial New Netherland, with their curved overhanging eaves, gambrel roofs, stone and shingle-covered walls, and irregular outgrowth of wings. The idea of using a modest farmer's dwelling as a model for a major residential commission was unheard of at the time.

The Blairs proposed a house that was one room deep, in order to capture the cool lake breezes during the hot summer months; to utilize passive solar energy during the winter months; and to allow light to enter rooms from two or three sides.

In response to this commission, David Adler designed a house that fully realized the clients' dream and also set this house apart from his other work. His designs up to 1926 were French or Georgian in character, invariably symmetrical and definitely formal; the Blair house was Mr. Adler's only serious experiment

OPPOSITE AND RIGHT: TONY SOLURI

OPPOSITE: Mr. Adler took delight in orchestrating sequences of spaces: The Sitting Room--furnished with a child's chair, a gate-leg table, and paneling from an eighteenth-century Virginia house—is viewed from the more formal library through a doorway with an Adamesque fanlight. ABOVE: The Master Bedroom includes eighteenth- and nineteenth-century furniture—chairs, beds and a Queen Anne lowboy—chosen by Mr. Adler and Mrs. Blair to appear in the traditional manner of country house furnishing.

with asymmetrical design and use of vernacular models. Since this unusual style of house resulted in one of his finest buildings, much of the credit for its perfection must be assigned to the creative alchemy between architect and clients.

The exterior detailing makes a crucial contribution to the design. The charming stair on the east side of the house connects two masses. The dormer over the sitting room, framed by Dutch consoles, conveys the suggestion of variety in aesthetic sensibility, and the lean-to roof at the dining room door provides witty counterpoint to the stark shingle walls and roof. Even to the trained eye, it all looks simple, modest and effortless.

One of the finest features of the house is the entrance. The roughcast stone work of the gable wall is balanced asymmetrically by a layer of hand-split shingles; the door is painted black, and its carved, incised chevrons are white; the pilasters of the doorframe lack capitals, and the entablature is drastically abbreviated.

The front door does not lead directly into the house, but arrives at a porch with an open arcade facing a walled Colonial garden. The actual entrance to the interior of the house, found here, opens to a hall. The focus of that striking space—viewed diagonally across from the entrance—is a bay window with a display of colored bottles and glassware sparkling against the exterior sunlight.

Mr. Adler loved sequences of spaces. Square, rectangular, and corridor spaces follow one another, and he varied circulation by occasional use of diagonal movement across a room. Levels change, there are surprising

PRECEDING PAGES AND RIGHT: ALLAN GREENBERG

PRECEDING PAGES: The parterred garden is patterned after Colonial gardens—a series of flower beds bordered by hedges. ABOVE: A separate Indoor Tennis Court re-creates the out-of-doors with a skylight, and ivy wainscot imitating topiary.

connections between interior space and exterior garden, and design details reappear in unexpected places.

The interior furnishing is the joint design of Helen Bowen Blair and Mr. Adler. The architect had a talent for mixing scholarly and country details displaying his mastery of American tradition. The rooms, therefore, have a comfortable air of authenticity and livability. Since it was only the rare Colonial house that was designed, furnished and decorated in uniform style, valuable inherited furniture gave Colonial interiors a varied character that also showed the changing tastes of successive generations. Likewise, in the Blair house there is never a sense of bookish reconstruction. The interiors are handled with richness of detail and consummate art.

A contemporary architect wrote that the Blair house "has achieved all the storied charm of a venerable ancestral home, traditioned through generations, with all the comforts of a modern country house." Mr. Adler eschewed many of the obvious Colonial elements, yet the house has a rare authenticity. Paradoxically, an analysis of the contours of the molding profiles shows a twentieth-century sensibility; the focus on movement through a sequence of spaces has more in common with the contemporary work of Frank Lloyd Wright or Sir Edwin Lutyens than with the seventeenth century; and the use of passive solar energy—by room arrangement—is certainly au courant. Shared conviction—and perfect chemistry—enabled David Adler and William and Helen Bowen Blair to jointly create this house: It is imbued with reverence for tradition, yet it is firmly rooted in a passionate concern for the present and the future. □

—*Allan Greenberg*

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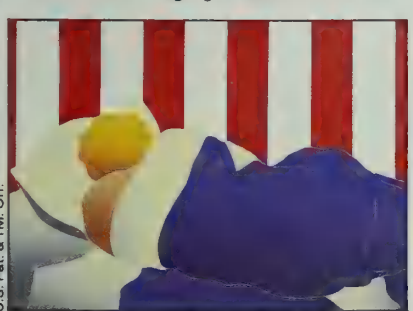

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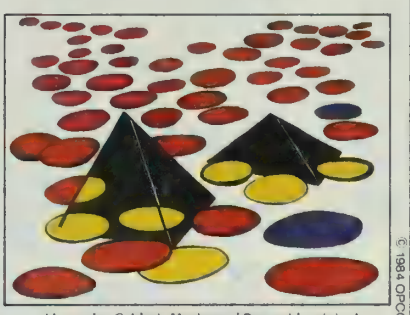

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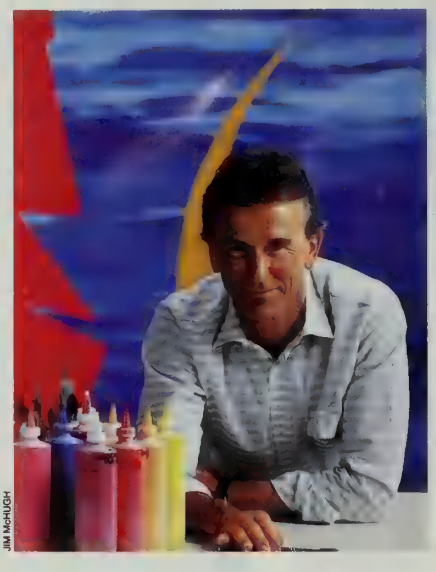
A Conversation with Billy Al Bengston

AT THE NEW YORK CITY marathon of 1978, one loosely organized "team" from California looked quite distinctive crossing the finish line. In purple singlets and shorts—decorated with Billy Al Bengston's signature symbols and the words *Hollywood Hamsters*—ran the artist himself, an ardent athlete, and a group of his like-minded friends. The wit and vigor in this gesture are telling clues to Bengston's artistic personality and, very specifically, to his newest paintings.

Many of these large-scale works depict stylized runners and swimmers making their way through lush foliage, blue lagoons, brilliant sunsets and yellow moonrises, accompanied by denizens of the ocean and the air: fish and 747s. Bengston, who has always tested himself physically, pursues running, cycling, and open-water swimming with the same intensity he has given to his twenty-five-year painting career. So it seems only natural that at some point his dual interests should coincide.



JIM McHUGH

Athlete and aesthete, Billy Al Bengston plumbs the natural world for totemic images. Studios in California and Hawaii serve as bases for his exotic forays into color and line.

Bengston himself observes that "if it weren't for running, I would have run out of images long ago. The images come from outside. My receptors are open, but I'm in a dream state. Sometimes I have to come to a screeching halt and take a good look.

"When I'm swimming in the ocean, I like to look at the bottom. The most beautiful color is sand mixed with coral, seen through slightly agitated water—is it green or yellow? It inspires a tranquil feeling. Though at other times, depending on the time of day and the amount of light, I can be fascinated by the water or scared to death of it. One of the hardest challenges in making color is water and how it looks."

The highly charged colors in his paintings do ring true, evoking natural events and generating an immediate emotional response. Bengston asserts, with reason, "I think I understand how color is made, how you see it and how you look at it." The paintings are also unabashedly funny; visual puns abound. A hieroglyphic runner becomes part of a

JIM McHUGH

JIM McHUGH

RIGHT: Bengston's Venice studio is a changing gallery of his works. From left: *Nui Mahina*, 1983; *Mt. Orizaba Draculas*, a 1976 screen; *Nui Ipu Poo*, 1983; and *Oolea Po*, 1983. The cutout table echoes his current imagery. ABOVE: He unmasks a line taped to resist washes of color.

continued on page 150

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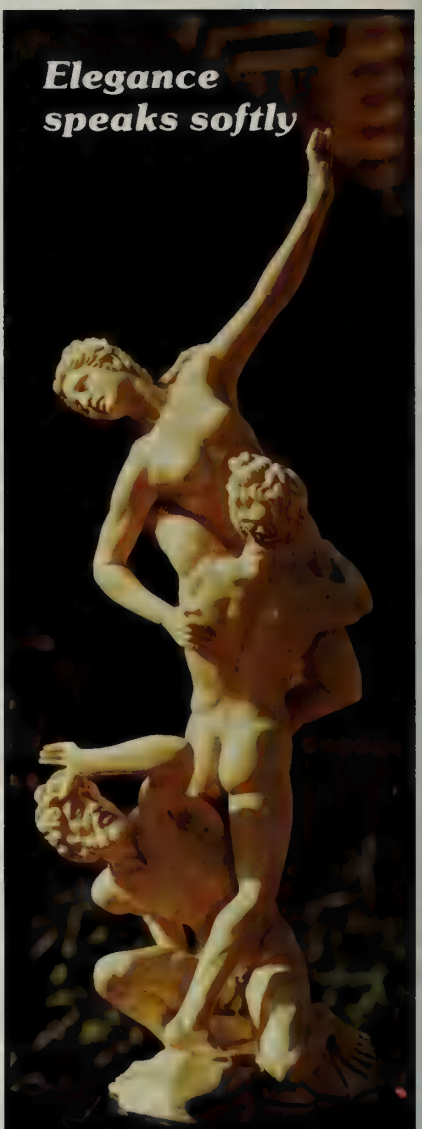

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A Conversation with Billy Al Bengston
continued from page 146

JIM McHUGH

GIL GILBERT

LEFT: Succulent colors of the ocean, sunset and night sky of Hawaii—his second home—saturate works in progress in Billy Al Bengston's California studio. "How color is made" remains his major concern. Looming heads, quickened by visual puns, are another hallmark. ABOVE: The tools of his trade, meticulously arranged. Squeeze bottles hold acrylic paints.

larger image, such as a Cheshire cat or a romantic couple. A silhouetted airplane is a tongue poking through the red lips of a sunset. A lagoon metamorphoses into a thick-lipped head conversing with another head limned by a sliver of moon.

These are not just visual tricks, but meticulously structured formal paintings in which an image is more than its literal interpretation. The shapes have evolved from Bengston's work over the years; they are the vocabulary he feels comfortable with. He says he has a certain sense about his work, that "it tells me what to do." He also maintains humorously, "It has to give you something to like."

A confirmed modernist and an admirer of Matisse, Bengston believes his work is predominantly about line and color. However, like the Impressionists who ventured into the landscape as a starting point for their investigations of color and light, Bengston avails himself of auspicious locations: "I position my life so that I can receive the necessary information." Certainly the California sun influenced his decision to move to Venice in 1959. Since then he's worked in many exotic places, primarily in Mexico. Seven years ago the artist visited Hawaii for a rough-water swim and found a landscape and climate in which he could pursue his art and athletics under near-perfect conditions. He established a second studio in Honolulu, where he now spends several months of the year. He explains that in Hawaii "the luxury of semiseclusion and quiet allows me to daydream and take care of the spirit. There's no one around to tell you how wacky you are."

The studio is a converted home built into a hillside above Waikiki. Stripped by the artist to a quasi-Japanese style, the one big space, with a 180-degree view, seems to float over and into a jungle. The lights of Honolulu shimmer silently below, clouds tumble over the hilltops into ravines, and frangipani trees bloom just outside. Apart from sliding partitions for protection when the rains come, there are no dividing walls. A large interior courtyard opens the hill side of the studio to light. Except for a small kitchen, a bedroom and sitting areas, which flow off the work space, there are only flat surfaces for making paintings, and plain white partitions to pin them up on.

In this setting, an observer immediately grasps the iconography of the paintings—the heads are actually Hawaiian kahunas, and the 747s are the mode of transportation to and from the islands. Bengston also unconsciously conveys the playful quality that pervades Hawaiian art of the past—an art made in paradise.

But he admits paradise can feel "too isolated," and periodically he returns to Venice, where he occupies one floor of an old brick building. From its large windows he can observe the changing sky, the planes heading to the airport, and the hordes heading to the beach. Not the idyllic spot it was when he first set up his studio, Venice is still the center of his professional activities, with a constantly ringing telephone, and assistants coming and going.

The focus of the space is a large, efficient painting studio with long walls, movable worktables, and a small desk in one corner. The large paintings on canvas are made here; the smaller acrylics and watercolors made in Hawaii are assembled and

continued on page 152

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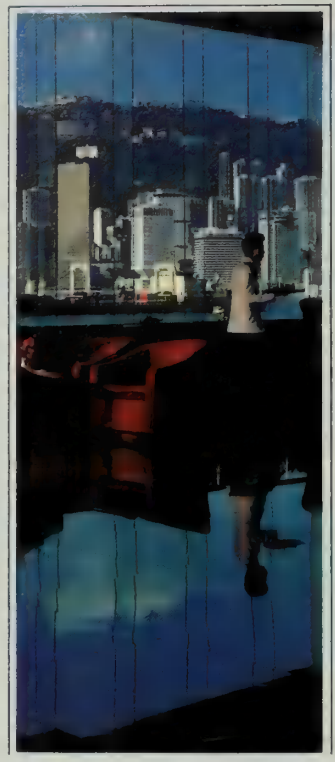

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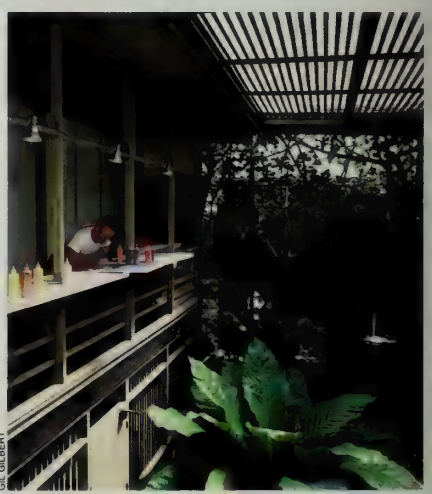
A Conversation with Billy Al Bengston

continued from page 150

framed here. In addition to office, display and storage areas, there are the artist's living and entertaining quarters, where, mixed with his own, are works by Robert Graham, Charles Arnoldi, H. C. Westermann, Kenneth Price and Edward Ruscha—all artists he admires. Bengston's own personal imprint is firmly on this space; he thinks nothing of repositioning walls and doorways, for practical as well as



GIL GILBERT

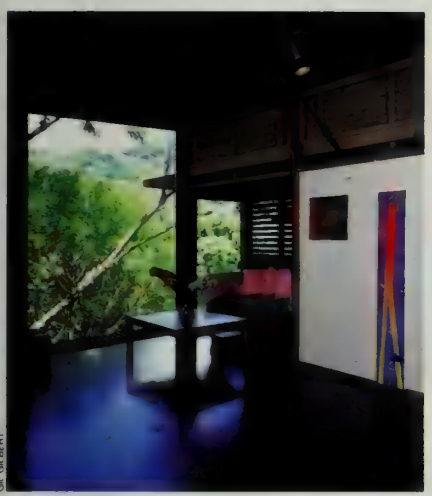
In Honolulu, Bengston takes advantage of slatted sunlight from an interior courtyard to work on a small acrylic. He generally swims in the morning, paints the rest of the day.

aesthetic effects. And if he can't find a piece of furniture that suits him, he cuts one out of plywood.

This penchant has propelled him into a new undertaking: designing furniture fabricated of exotic woods. With the aide of cabinetmaker Greg Erickson, Bengston carries out the themes of the paintings. A desk is a kahuna head, with a drawer for its mouth. A wooden flounder supporting a flying fish serves up food or drinks as a side table. With an eye on absolute practicality, Bengston brings his own inventive sense of appropriateness to design. A great admirer of Japanese craftsmen, particularly the brilliant and eccentric Kitaōji Rosanjin, he feels an artist should be able to apply the knowledge gleaned from art making to other fields.

Bengston began as a ceramicist

and still believes that "the ultimate in art is a good cup." Having also experimented with tea tables, screens and banners, he was invited by sculptor Robert Graham (see *Architectural Digest*, October 1983) to contribute designs to the house Graham was masterminding for Carol and Roy Doumani (*Architectural Digest*, March 1983). At first it was to be plans for marble floors and a tiled pool; then



GIL GILBERT

Hugging a green hillside, open to air and light, the Hawaii studio is Bengston's place "to daydream and take care of the spirit." Paintings made there punctuate the spare, cool interior.

it progressed to engraved glass panels, kitchen cabinetry, and outdoor grillwork. "The Doumani project rekindled my interest in projects I'd let lie around too long," Bengston admits. He'd like to tackle other practical design problems; he enjoys the challenge. "Artists have to make time for things that are important to them. But," he says, "there are just too many things I like to do."

Despite this disclaimer, Billy Al Bengston seems to be able to do it all: paint full-time, maintain a strenuous physical pace, and find constant new outlets for his whimsical, forthright ideas. If, by his own definition, "the success of the artist comes when he recognizes his capabilities and sets about utilizing them," then by all counts, he is successful indeed. □

—*Fredericka Hunter*

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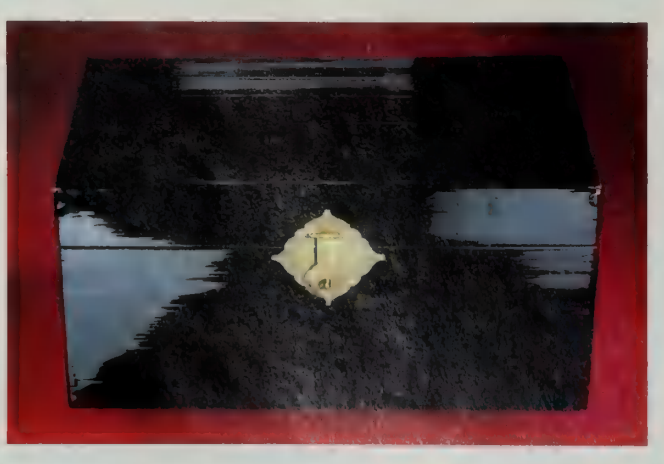
Dale and Patricia Keller — The Designers' Choices

DESIGNERS OF HOTEL interiors that capture the vibrant cultural history of their surroundings, Dale and Patricia Keller have carved out a rare niche for themselves in the interior design world. A recent project was the decoration of the Fragrant Hill Hotel, outside Peking. Countries as diverse as Saudi Arabia and the Philippines have served as bases for the Kellers' activities, and in every instance the designers have used their experiences to select objects for their collection.

"I think it's very important," Dale Keller points out, "to make the distinction between our personal choices and pieces we have chosen for public spaces in our various projects. Obviously, when you're working with a lobby space you're looking for an arresting quality, a splendor, something that will interpret the culture, or at least one aspect of it. When collecting on a personal basis, however, you can afford to be far more simple in your aims. If there's one phrase I would use about our approach to collecting objects, it's 'souvenirs of experience.' The word *souvenir* has acquired a rather trashy, touristy veneer in recent decades, but in its original sense it had a lot to do with sentiment and the recollection of pleasures past. So that is our first

PHOTOGRAPHY: FELICIANO

When Patricia and Dale Keller allude to their collection of objects, their fascination with the Orient becomes immediately apparent. BELOW LEFT: A Japanese *haniwa* horse confirms this interest. It dates from the 4th or 5th century A.D.



LEFT: Black-lacquered leather creates gleaming drama on a contemporary box from China. "We purchase these boxes in Hong Kong," says Mr. Keller, "and use them as furniture and for off-season storage." ABOVE: A Sassanian jar was selected for its "beautiful, iridescent glaze."

continued on page 162

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Dale and Patricia Keller — The Designers' Choices
continued from page 158

ABOVE LEFT: In many of the Kellers' interiors, modern objects coexist with historic Asian artifacts. The key is aesthetic harmony: The lines of a chrome tape dispenser, from Sointu, New York, echo the refinement of Oriental design. ABOVE RIGHT: A Japanese plate reaffirms the designers' taste for simplicity. In it, spontaneous brushstrokes evoke, with powerful economy, the illusion of an entire landscape.

priority, and we think it's more important than any other."

Over the years the Kellers have assembled what amounts to a visual diary of their life together, as well as a captivating record of many of the archaeological and art-historical events of the past quarter of a century. They own ancient Persian ceramics, found in Iran before the revolution, and they possess an especially fine collection of Chinese Export porcelain made for the East Indian market and excavated in recent years in Indonesia and the Philippines.

"Being pioneers in various areas of Asian art certainly does have its advantages," says Mrs. Keller. "Both Dale and I were born in Seattle, and of course, it's a part of the world that has always had a particular connection with, and interest in, the Orient. So it was only natural that, as adults, we should gravitate toward Asia." Dale Keller studied under Kenzo Tange, perhaps Japan's greatest postwar architect, at the University of Tokyo School of Architecture. A knowledge of Japanese was an early advantage for the designer, and he vividly remembers being told by a teacher in Japan that, when contemplating an object, perhaps thinking of purchasing it, he should "lick it, taste it, listen to it." Only by really becoming intimate with a piece could he judge its true properties.

The Kellers feel this 19th-century American weather vane complements the understated themes of their Oriental art. From the Stony Point Folk Art Gallery, Stony Point, New York.

Today, the same sense of intimacy seems to pervade the Kellers' relationship with their collections. "We went through an apprenticeship every time we discovered a new culture or a new period we wanted to familiarize ourselves with. Collecting became a very effective way of gaining knowledge and expertise," says Mrs. Keller. "As a result, we usually start with a 'learning collection,' pieces we buy inexpensively, and then later sell or give away, after we have reached what we hope is a higher level of appreciation. We're used to ultimately learning more about a country than many who live there themselves."

This abiding interest in specific fields creates a certain imperviousness to fashion, the Kellers believe. "When we first started, we'd be amazed when a dealer would say, 'But my dear, *this* year it's Regency,'" says Mrs. Keller. "We just don't think that way, perhaps because we still specialize largely in Oriental pieces, although we do find certain contemporary abstract art particularly workable with Asian objects. Here, I think

continued on page 164

NICOLAS DE LARGILLIERRE (1656-1746)

"The Countess of Montsoreau and her Sister in the Fashion of Diana with her Attendant"

Oil on canvas, ca. 1710-1714, Size: 26" x 21¼"

EXHIBITIONS: "Nicolas de Largillierre," Paris 1928, no. 105
"Magicians of Painting," Paris, Galerie Bernheim Jeune, 1949, no. 30
"Woman in French Art," Brussels, Palais des Beaux-Arts, 1953, no. 74
"French Portraits from Largillierre to Manet," Copenhagen, Ny Carlsberg Glyptotek, 1960, no. 30
"Souls and Faces of France in the 18th Century," Paris, Galerie Cailleux, 1961, no. 36
"Nicolas de Largillierre and the Role of the Portrait during the 18th Century," Montreal Museum of Fine Arts, 1981, no. 44

LITERATURE: Cayeux, Jean de. "Rigaud et Largillierre Peintres de Mains," ETUDES D'ART PUBLIEES PAR LE MUSEE NATIONAL DES BEAUX-ARTS D'ALGER, No. 6, 1951, pp. 35-56.
Exhibition catalogue from "Nicolas de Largillierre and the Role of the Portrait during the 18th Century," Montreal Museum of Fine Arts, 1981, pp. 217-220, no. 44

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Dale and Patricia Keller — The Designers' Choices

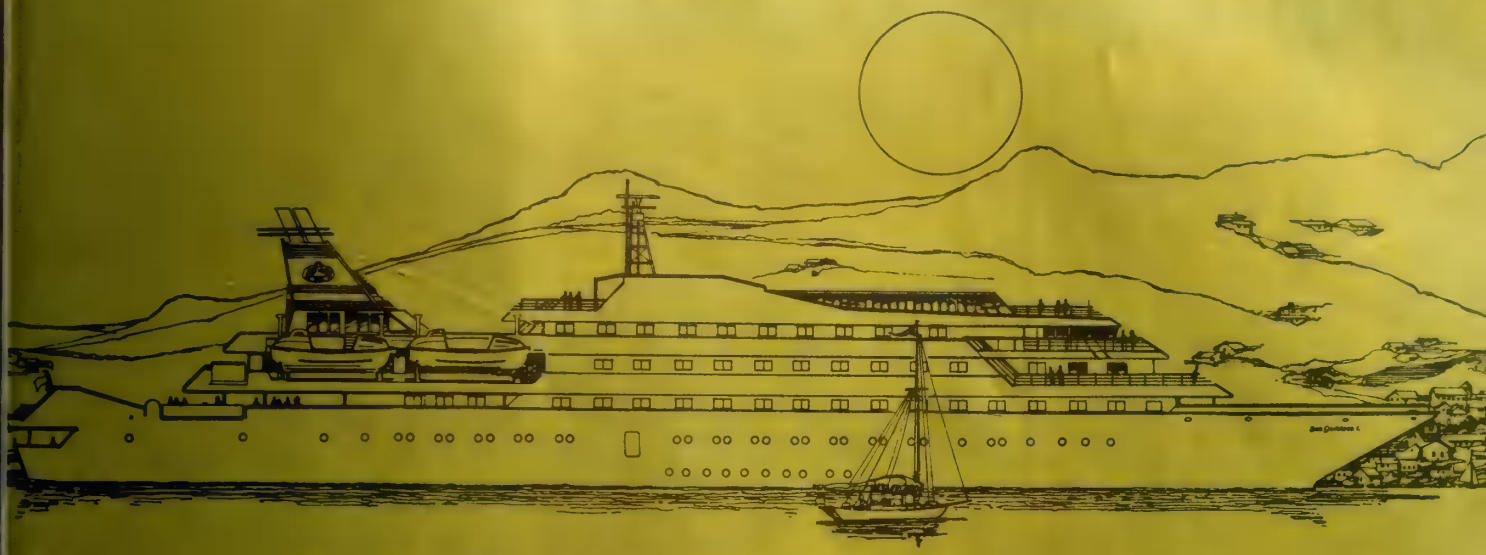
continued from page 162

ABOVE: A favorite dinner service at the Keller home is their Ming blue and white porcelain, from which this bowl derives. BELOW: A Korean bottle from the Silla Dynasty "functions as an exotic, gourd-shaped sculpture," and blends well, the Kellers believe, with contemporary art.

of the calligraphic iron sculptures of Australian artist Clement Meadmore, which seem to echo the simplicity of so much of Chinese art."

Dale Keller believes the essence of collecting lies in the thrill of discovery. "Pat and I were lucky—we discovered the sophistication of other cultures, but it's not something we can take any real credit for. Beauty is ultimately very accessible. All it takes is the time and the energy to seek it out." □

—David Halliday



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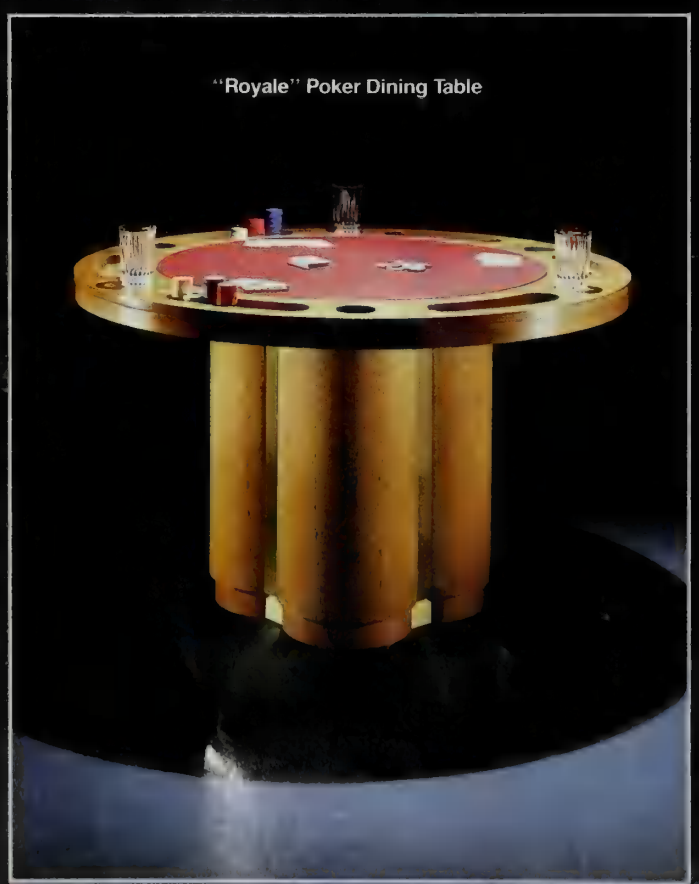

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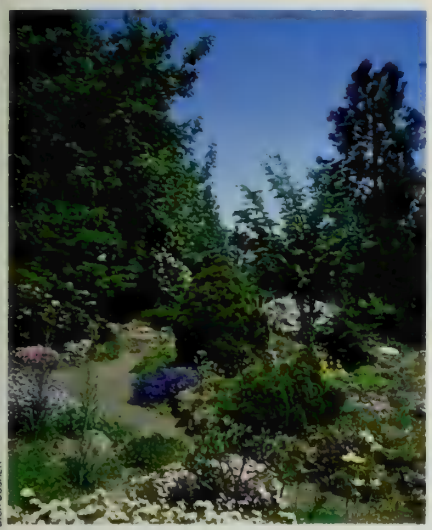

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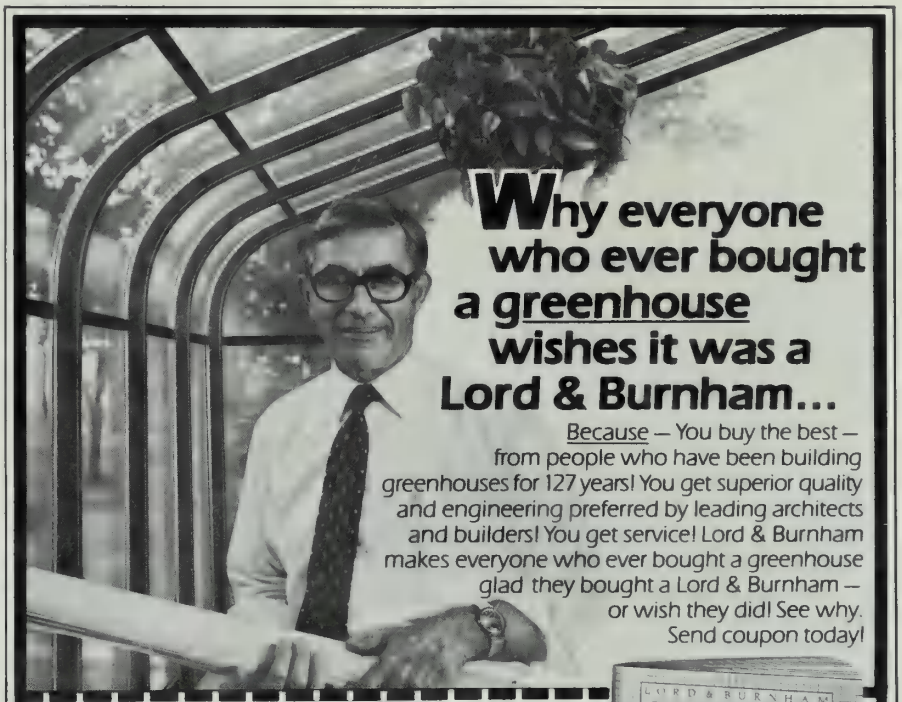

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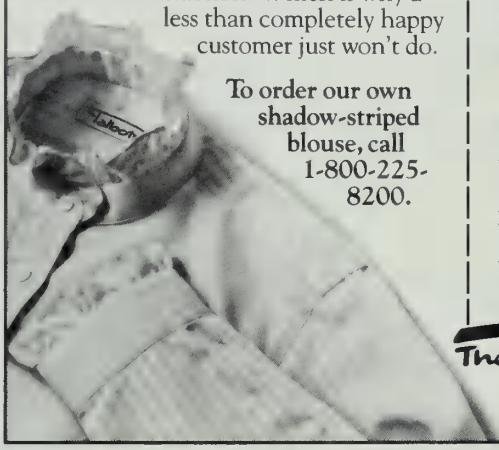

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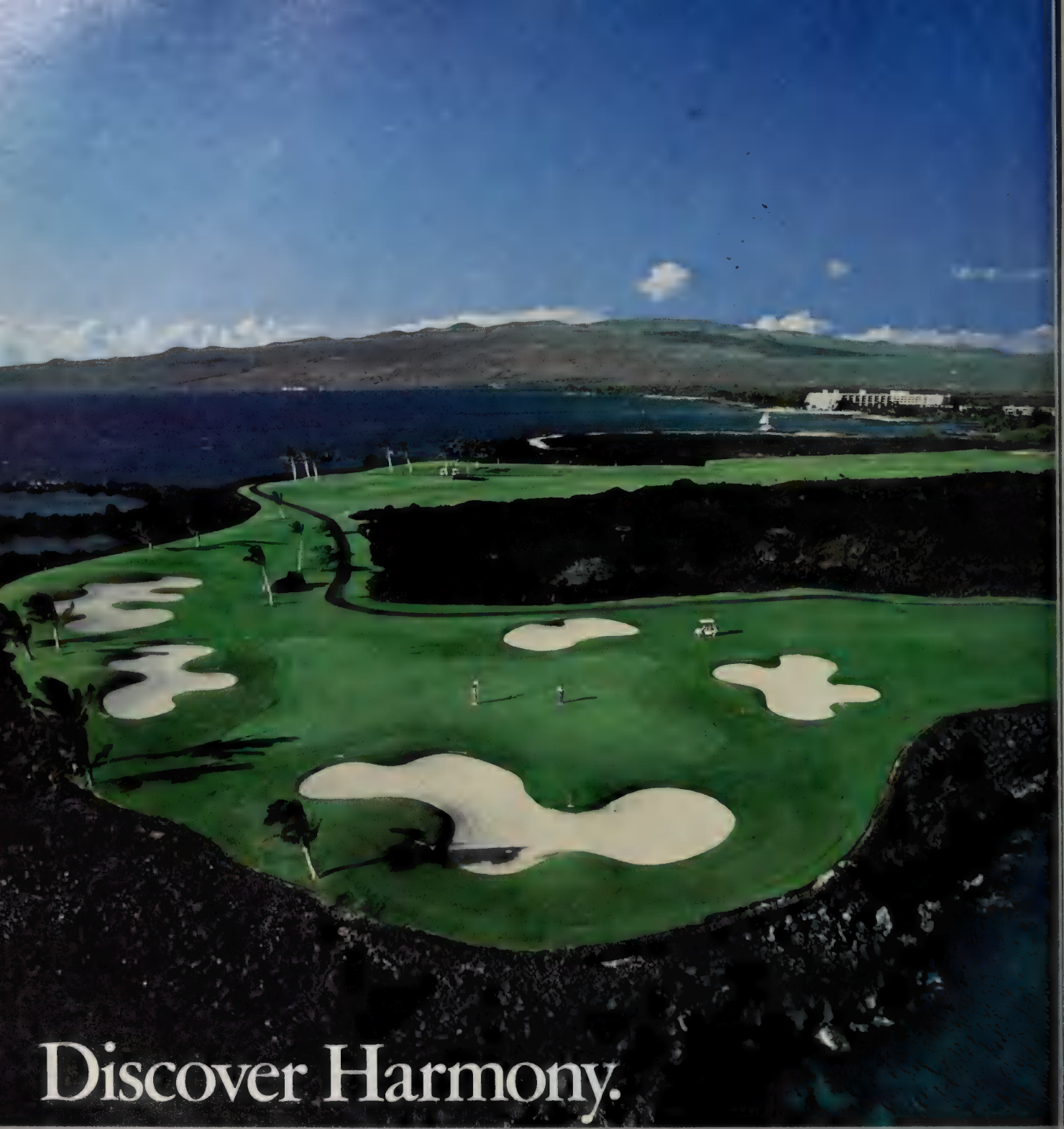

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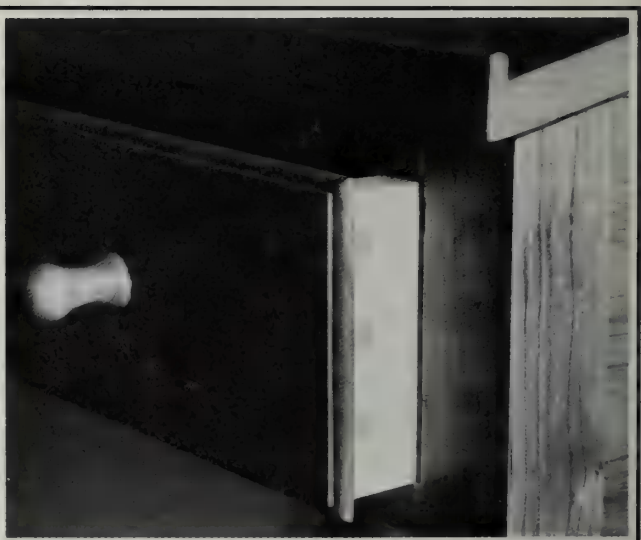

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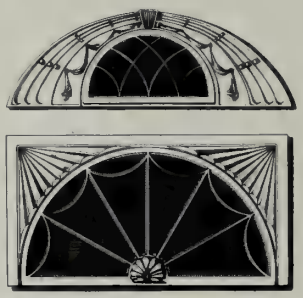

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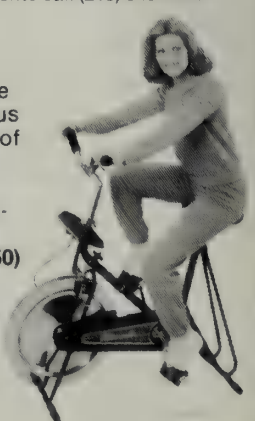

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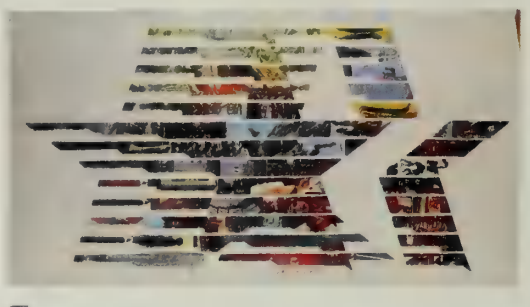

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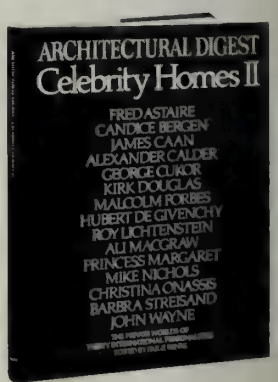

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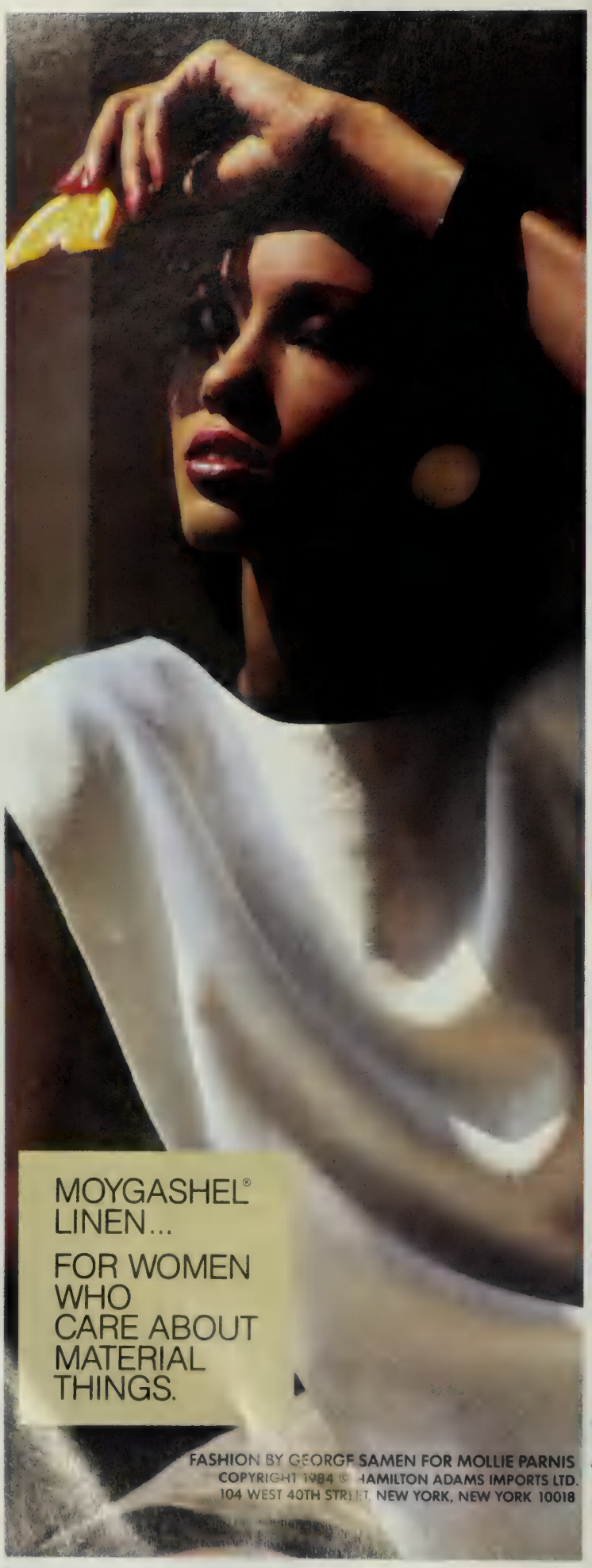

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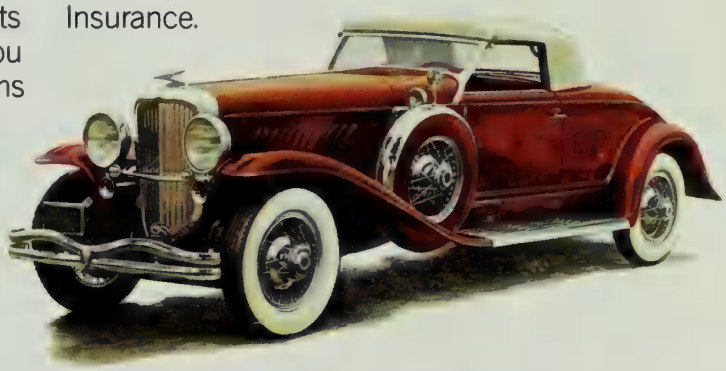

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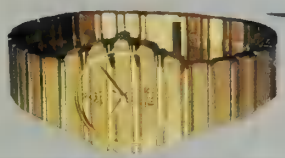

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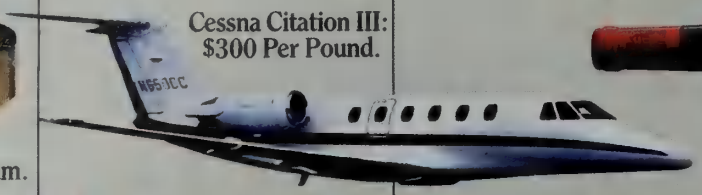

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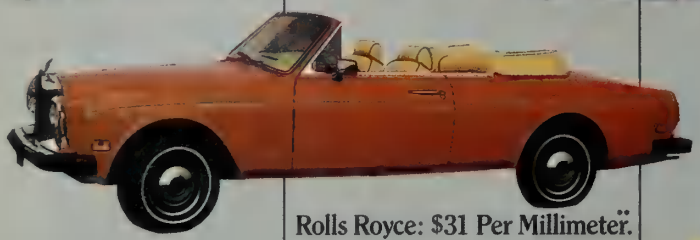

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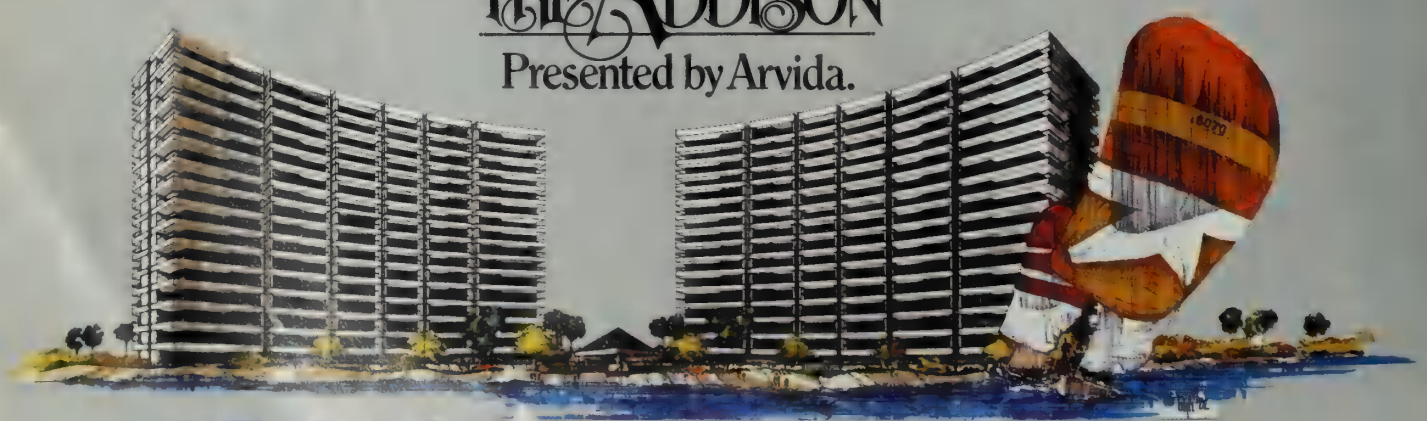

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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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No matter how many times John Canaday ("Guest Speaker," August 1983) and others like him insist it is not so, history shows that far from trying to shock, con, or otherwise impress the "gullible public" (who invariably greet anything new with derision and disbelief), painters have always painted about painting, just as poets have always written about poetry. The absurd myth that artists get rich, or even satisfaction, simply because they do something new is belied by facts like prices and reviews. This myth of the Cynical Manipulation of Art is a reflection of the modern anxiety that art is corruptible, and is an understandable fear in only the inexperienced or untutored.

Michael D. Abrams
London, England

As an artist, I am generally more stimulated by the visual side of your magazine than by the narrative, but I really must congratulate you on your choice of Guest Speaker John Canaday. My view of the art critic has decidedly expanded after reading his opinions. It is most gratifying to know that there are genuine critics around, since, just as "amateur paint slingers" exist, amateurish art critics also permeate the art world.

Mike Symonds
New Westminster, British Columbia

That's it! I blew up when I saw Natalia Makarova sprawled across her bed à la Sarah Bernhardt ("Architectural Digest Visits," October 1983), with umpteen pictures of herself displayed throughout the apartment—a classic case of egocentricity.

Dona Bostrom-Lewinger
Tempe, Arizona

"Exotic, sensuous and entrancing"—brava, Makarova!

Sean Michael Fitzpatrick
New York, New York

I haven't seen industrial chimneys the likes of those in Peter Gluck's architectural design (October 1983), since I last traveled on the infamous New Jersey Turnpike.

Gregory Thompson
Willoughby, Ohio

Kudos for the welcome ingenuity of Peter Gluck's most recent design!

Jonathan Sandsone
Boca Raton, Florida

Such beautiful detail was incorporated into the New York City apartment by John Saladino (October 1983). So how could he use cable lighting with exposed wires in the living room—what could you possibly have been thinking, John?

Joanne Michaelson
Chicago, Illinois

John Saladino's window treatments are inspiring. The softly screened city lights create the illusion of lovely large paintings in every room of the apartment. What a delight!

Maureen Langen
Philadelphia, Pennsylvania

Thank you, *Architectural Digest,* for doing such a superlative job of presenting my home in your magazine! ("Arena for Art High above Manhattan," September 1983.) I've had calls from friends all over the map, including the far corners of Europe and Australia, all highly complimentary. Needless to say, the artists whose works appear in the pictures of the apartment are very pleased. I've always thought of *Architectural Digest* as a highly specialized magazine, but the response to this article from friends and colleagues is dramatic evidence that your beautiful publication is among the most widely read in the world in which I live!

André Emmerich
New York, New York

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Dad meets the graduate in his Peugeot

That night, when everyone else had gone upstairs to bed, they stayed out on the deck and talked. Just the two of them, father and daughter.

She told him how tough this last year at college had been, how dumb she had felt sometimes.

He told her about architecture and how dumb he still feels sometimes.

They agreed on bluegrass and spy thrillers. Agreed to disagree on Brahms and ice cream with walnuts in it.

They chuckled about her kid brother, the-boy-who-was-all-legs, and his recent discovery of girls.

They did not talk the way they used to talk, like father and daughter. Without noticing it, they had become friends.

"I like you," he said.

"I like you, Dad."

Peugeot seats have been described as "almost sinfully comfortable." In the 505 STI, they are wrapped in a soft, supple leather.

The car that Dad took to the station is the new Peugeot 505 STI.

It is a car dedicated to coddling its occupants. The shock absorbers utilize *eight* valves—instead of the customary two valves—to iron out bumps in the road. The seats are more than mere places to sit: they are actually "tuned" to work in collaboration with the suspension. And because of a wheelbase that is fully 108 inches long, there is room for adult-length legs in both the front *and* rear seats of the Peugeot.

The array of luxury equipment is well-nigh staggering: air conditioning; electric sunroof; central locking; electric windows; cruise control; power-assisted steering and brakes; and so on.

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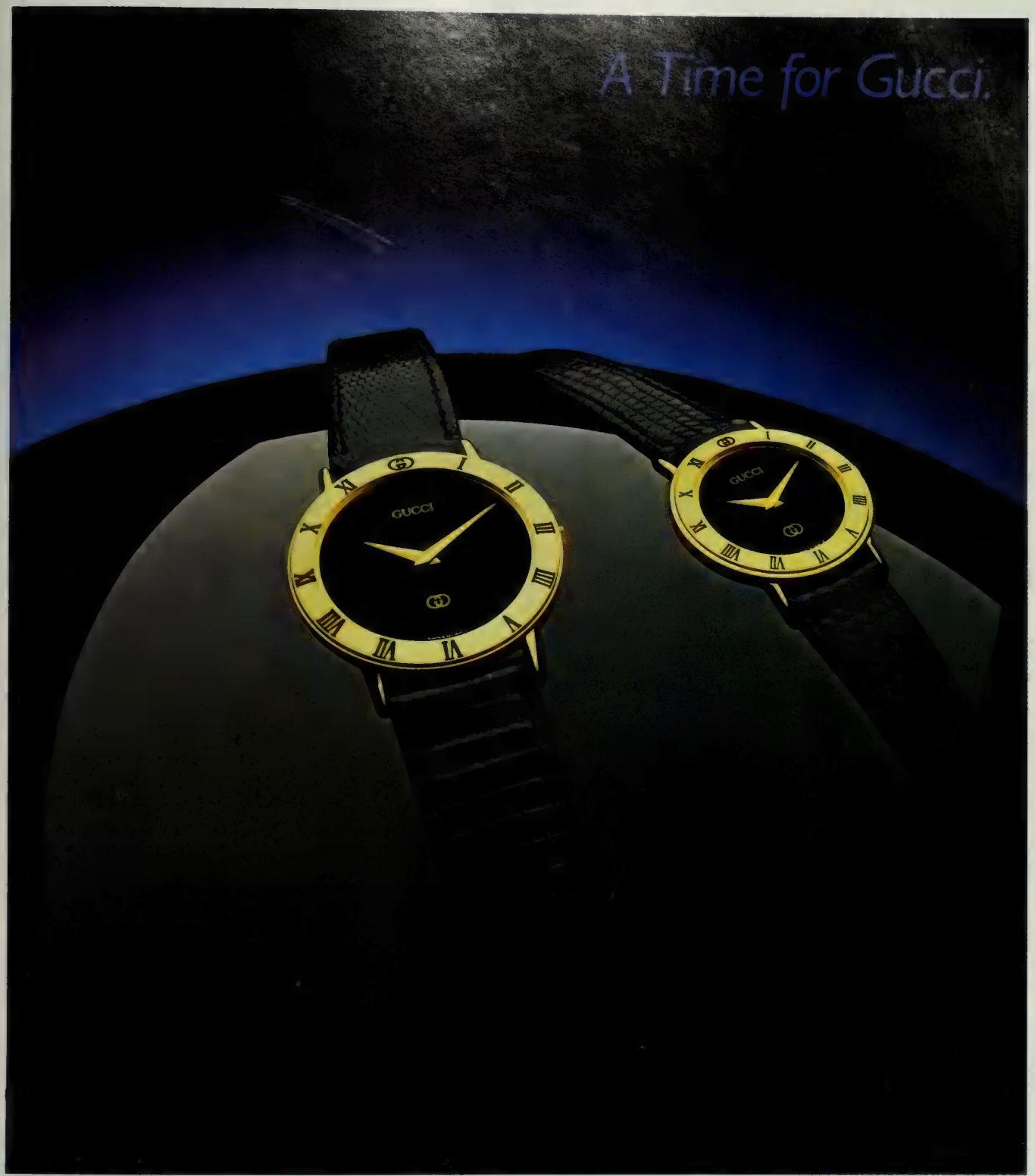

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JOHN BRYSON

Entrance halls always intrigue us. They have come a good long way from the practical purposes they originally served—a place to leave visiting cards, a room in which to wait or to dispose of coats and umbrellas. The entrance hall today is a preview of the residence itself.

Referring to an ornate Japanese lacquered trunk dramatically angled a few steps inside the front door of a Dallas home we show in this issue, designer Kalef Alaton remarks, "This has a kind of shock value . . . it announces what is to come. It pulls the visitor up short and says, 'Be ready for some surprises!' " But whether it is a place of splendor and dimension, or so small it has virtually no furnishings, the entrance hall speaks to the arriving guest. And the first word it says should be "Welcome!"

Editor-in-Chief

Paige Rense

Minimalism

Robert Bray and Michael Schaible have had their share of creating dramatic New York apartments with sweeping views from sky-scraping windows. Yet they are equally capable of bringing the clarity and restraint so effective in those contexts to other settings, such as the Long Island country house appearing this month. It is a sure test of the designers' skills. Robert Bray would probably agree with Mies van der Rohe's statement, "God is in the details." He says, "My greatest satisfaction in a job can come from the almost intangible things—things barely visible in a photograph." *See page 54.*

Robert Bray
Michael Schaible

Polished Drama

It was at the opening of Neiman-Marcus in Beverly Hills that Kalef Alaton first met Frances and Phillip Shepherd, whose 1920s Dallas home is featured in this issue. Shopping with Mrs. Shepherd in Europe made for some interesting moments, the designer tells us. "The dealers would do double takes, because she's a young replica of Sophia Loren—and Loren was in Paris at the same time we were." Mrs. Shepherd found it "an unbelievable learning experience. Kalef's greatest attribute is his willingness to say, 'If you see something you like, good, but if not, there are so many other wonderful things in the world.' " *See page 64.*

Kalef Alaton

RUSSELL MACMASTERS

Dyan Cannon

Architectural Digest Visits: Dyan Cannon

Actress, and director of *Number One*, a short subject for which she received an Academy Award nomination, Dyan Cannon is now thinking of making an album of her own songs. "As long as you're happy with yourself, that, to me, is what success is," she says. The personal quality of her Malibu beach house, designed by Steve Chase, reflects her enthusiasm and informality. Some pillows in the sun room "were a happy mistake," she tells us. "My secretary gave the wrong rug to the upholsterer. I had just bought that rug in Tunisia, and it was to go on the floor. There was an old rug with holes that I was going to use for the pillows, but look how great it turned out!" *See page 78.*

continued on page 20

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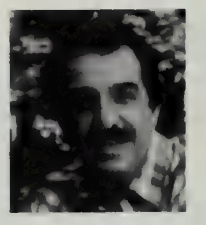
High Point (Opening April 1984.)

continued from page 16

Cornucopia of Surprises

We always enjoy showing a designer's work for the first time—this month C. J. Ashton's Connecticut house, a converted tobacco barn. It contains a favorite collection of mercury glass spheres—of dubious origin, it seems. "One story has it that they were wig stands," Mr. Ashton says. He began designing interiors in the 1960s for "rock and roll clients like Frankie Valli and Bob Crewe." Soon he was working in France, Italy and all over the East Coast. Lately, so many projects have taken him to California that he maintains an apartment in Los Angeles, in addition to his East Coast base. *See page 84.*



C. J. Ashton

PETER VITALE

Geoffrey Beene

Paradise Found

Marveling that he discovered his Long Island country house in the magazine section of the *New York Times*, Geoffrey Beene says, "I admired the architecture, and the size and scale were perfect for me. The garden had already been planned, and all I had to do inside was recolor and put in my own furniture." The well-known winner of eight Coty awards brings the sensibility he honed in the world of fashion to everything in his environment. "I'm driven by a sense of wanting to contribute to the beautiful things of this world," he says. But the Long Island house is a refuge, "a place where I can come back to myself." *See page 114.*

Smitten by the Country

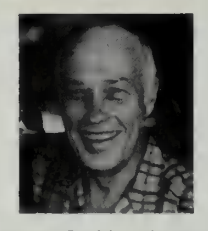
After leaving his native Georgia, Arthur E. Smith worked with New York antiques dealer Edward Garratt, then for some years with noted interior designer Billy Baldwin. He was a partner in the firm of Baldwin, Martin & Smith for two years, before starting his own firm in 1973—now he designs interiors for the children of many clients from the Baldwin and Martin years. He defines atmosphere as "a kind of fantasy, a feeling of having been there before." He brings that feeling to the 18th-century Connecticut cottage appearing this month. *See page 98.*

SALVATORE BAIANO

Arthur E. Smith

Anchored by Sea and Sky

"Making something functional out of fantasy," is how Albert George Groblewski III sums up designing the Honolulu home of Eaton "Bob" Magoon, Jr. For the multitalented Mr. Magoon, who alternates between being a real estate executive and a writer of songs and Broadway musicals, the house "captures the feeling of an ancient seaside villa in Italy, in the days of alfresco living." He regards Hawaii as "the gateway between East and West." That's why he chose it for the American premiere of *ALOHA! . . . A Musical of the Islands*, his latest production. *See page 128.*



Albert George Groblewski III

Eaton Magoon, Jr.

Architecture: John Lautner

Harmony with nature has been a major theme in John Lautner's work since he began practicing architecture in Los Angeles in 1939. It began during his childhood in the northern Michigan woods, was reinforced by a six-year apprenticeship in architecture with Frank Lloyd Wright, and is an underpinning of his design for the Aspen lodge in this issue. The plan includes another, more tangible, characteristic of Mr. Lautner's architecture—the use of movable walls. He has said, "A building, to succeed, must have a sense of mystery—a mystery of joy, delight and surprises." This building does. *See page 106.*

John Lautner

Lord Melbourne's Family Home

Life at *Melbourne Hall* is still much as it was when the distinguished Lord Melbourne, prime minister to young Queen Victoria, lived there. Its present owners, the marquis and marchioness of Lothian, take pleasure in knowing it bears the heritage of so many generations. "Children still lose the oars, rowing out to the duck island," says Lady Lothian, "and Christmas dinner is still in the great dining room, with all those friendly faces looking down from the paneling." The one thing it lacks is a ghost, though for years the children have been trying to find one. *See page 134.* □

Lord Lothian

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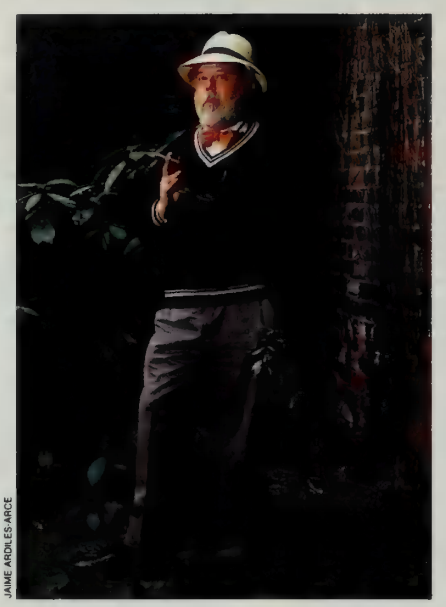
THROUGH YOUR DECORATOR.

Henry Geldzahler on Breaking the Rules



JAIME ARDILES-ARCE

Henry Geldzahler finds that the best new art of each generation simultaneously overturns tradition and joins it. Julian Schnabel's 1983 *The Student of Prague* (below) suggests Kafka and the golem, seen "with the eyes of youthful passion." Broken plates and wood "introduce the real" in this expressionist drama.

THE HUMAN MIND detests chaos. We impose order wherever we can, appropriate or not, merely to feel in control. The odd datum or insight that doesn't fit can be safely ignored, forgotten. Neatness is all.

Nowhere have I found this need for tidiness more prevalent than in the visual arts. In the discipline of art history, movement follows movement, decade cedes to decade, all for "progress" in the neatest of all possible worlds. Too often art history asks us to impose on art a rational, linear progression. Monet was painting his water-lily series—his crowning achievement—more than a decade after Picasso and Braque invented Cubism. Edouard Vuillard and Pierre Bonnard painted some of the finest Postimpressionist pictures well into the "modernist" twentieth century. In our time, the best American painting and sculpture of the sixties may well turn out to have been done by Hans Hofmann and David Smith, two artists who died in the middle of that decade. Each man produced, in his final years, sublimely beautiful work in which he fully developed the implications of styles posited in the thirties. This is said, not to diminish the achievements in the sixties of the Pop artists or Color-Field painters, but to underscore a complexity that is far greater than we are sometimes willing to admit.

Dominance in the visual arts is a fickle thing. We have come to realize this only recently, as America turns its attention to younger European painters for the first time in forty years. There is, indeed, a "new European painting"; the implications it

COURTESY MARY BOONE GALLERY

continued on page 30

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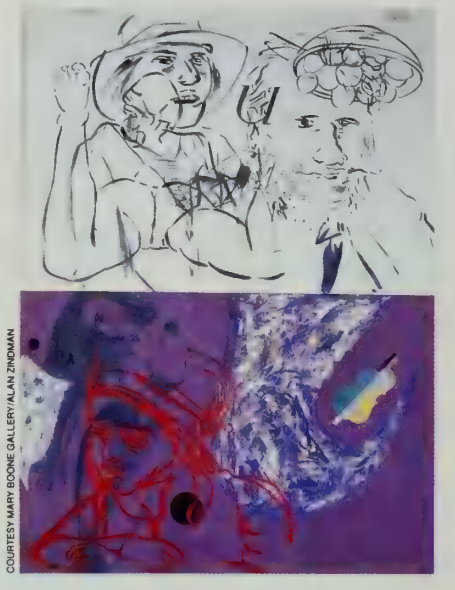
Henry Geldzahler on Breaking the Rules
continued from page 26

holds for us are great, but leaving it to stand alone as a catchall term reduces the phenomenon to a false simplicity. The complicating factors in art are part of its fascination. Even within what appears to be a coherent movement, singularities are the point. Any art movement or school reveals itself as a constellation of strong-willed individualists, only temporarily united.

American art has always been influenced by European painting; indeed, it has been a continuation of the European visual tradition. Only in the era following World War II did America choose to ignore this condition. What the American Abstract Expressionists wrought was unique and heroic. But what should have remained a matter of simple pride soon became chauvinism—a French word we use to describe a French feeling we have. We need only look at the list of artists active and innovative in Europe in the same era—Picasso, Matisse, Miró, Léger, Bacon, Arp, Giacometti—to see the uselessness of national claims for primacy in a field so abundant in maestros.

We have today an art public ever alert to a trend, a direction, a hot tip—or, dare I say, a bargain. Yet no art is unqualifiedly new. What may appear as innovation for its own sake will, if it has value, rapidly reveal its sources and implications before finally settling down to a fresh interpretation of the age-old "rules of the game." Julian Schnabel, the most talked-about American artist of the younger generation—he was born in 1951—has radically changed those rules of the game, in a very necessary way. His art, while new, has a familiarity, an inevitability about it. He provides information served with a fresh vision, making it possible to see again—with the eyes of youthful passion—that which preceded it.

BELOW: Though linked with Schnabel, David Salle reveals "a cooler, postmodern style" in *Zeitgeist Painting No. 2*, 1982. BOTTOM LEFT: Sandro Chia loads his figures with satiric weight, as in *The Idleness of Sisyphus*, 1981. BOTTOM RIGHT: One movement "does not mean all else has stopped dead or fallen away." Isamu Noguchi's art—here, *Costume for a Stone*, 1982—remains vigorous.



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I used to think, naïvely, that art changes; but an artist like Picabia or Arthur Dove looks very different after we have seen the work of Schnabel or David Salle; and de Chirico's later work, formerly thought of as a great talent squandered, looks quite different after we have penetrated the works of the young Italians, Sandro Chia in particular. Of course, the art remains the same. It is our vision of it, our "take" on it, that changes, as we see the old through the filter provided by the new. It is exactly this excitement, the renewal of tradition, that makes keeping up with the art of our time so invigorating.

The admiration, anger and general stimulation that surround the name, work and aura of Julian Schnabel have been growing steadily in intensity for the past four years. He is a big boy and bears the brunt of it with

MUSEUM OF MODERN ART, NEW YORK, SPERONE WESTWATER

PACE GALLERY

continued on page 32

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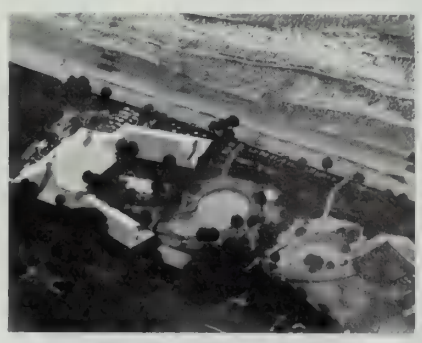

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Sea Island

Henry Geldzahler on Breaking the Rules

continued from page 30

SOTHEBY PARKE BERNET

Edouard Vuillard's *Child Lying on a Rug*, circa 1904, posits the light-struck, Postimpressionist style the artist would continue to explore well into the 1930s. While other painters ventured into Cubism and its offshoots, he remained an Intimist, reveling in calm scenes of domestic life.

equanimity. I am impressed with his ability to develop in the glare of publicity, much of it negative and ill-informed. The fact is that through Schnabel's work, in large part, we have become aware of a new generation of artists: Germans such as Sigmar Polke, Anselm Kiefer, or the late Blinky Palermo; and the Italians Francesco Clemente and Enzo Cucchi.

Schnabel was one of the first of the younger Americans to become aware of what his colleagues in Europe were doing, both through adventitious meetings in New York art haunts with a few knowledgeable Europeans who introduced him to Polke and Palermo, and through his own researches in Europe, where he traveled, with little money and an avid eye, in search of what was "usable." A person of great intelligence, confidence, and an ability to speak incisively about his painting, he has found himself the rallying point for a new generation of artists who feel the pressure to paint, to express their feelings in textured representations of the human figure. He has provided American art with yet another important link to Europe. It is this identity of impulse and need, developing concurrently in Europe and America, that has forged new aesthetic affinities in large, expressionistic canvases—works signaling to us that something new and valuable is afoot in painting today.

But to return to my starting point: The fact that a new international movement is recognized and highlighted in exhibitions, and even now at auction, does not mean all else has stopped dead or fallen away. In New York in 1983 two exhibitions—one by the ninety-year-old Joan Miró at the Pierre Matisse Gallery; the other by the youthful seventy-nine-year-old Isamu Noguchi, at the Pace Gallery—have been as strong, new and culturally necessary as anything those artists have yet produced.

My theme? All is well. The delights and complexities being produced by artists of many styles and generations are reasons for rejoicing and for keeping our eyes wide open. □

Cultural affairs commissioner of New York City for five years, and before that a curator at the Metropolitan Museum, Henry Geldzahler is a writer and art consultant. His home appeared in *Architectural Digest*, September 1982.

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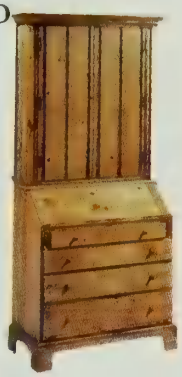

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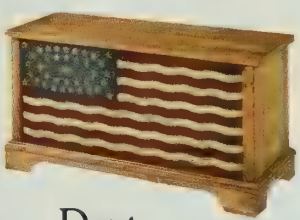

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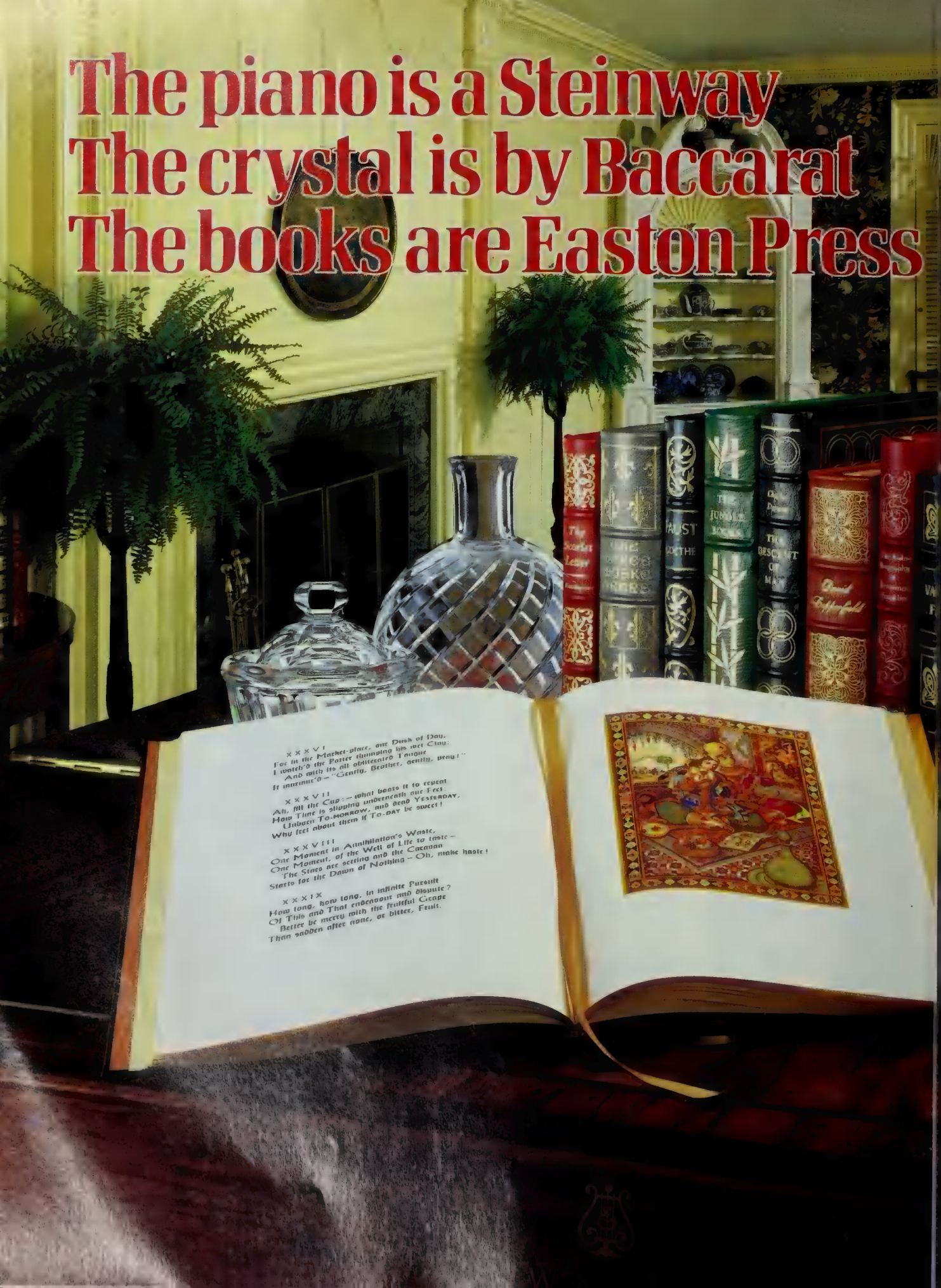

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The Birth of the Boom

FELICIANO

Russell Lynes traces the prosperous state of the arts today back to "seeds sown in the Depression and curiously nourished by the war." Federal projects, such as mural painting, brought artists into the mainstream of American life, demystifying their pursuits and allowing them the time and space to grow.

THE ART EPIDEMIC that happily engulfs us today germinated in the dark days of the 1930s. Many artists, even the most gifted ones, were out of money, if not out of work; which is to say that there was no market for what came willy-nilly from their brushes and burins and chisels.

"Hell!" declared Harry Hopkins, FDR's administrator for federal relief projects, in 1935. "They've got to eat, just like other people!"

This observation was made in response to those who looked with misgivings on the government's several public art projects, the first of which the Treasury Department initiated in 1933. It came about at the instigation of George Biddle, a respected artist, a friend and classmate of President Roosevelt at Groton; and it was put into action by Henry Morgenthau, secretary of the Treasury, whose wife was "an art enthusiast."

In the next few years, all across the country, in small cities and towns and in big ones, local citizens by the thousands watched artists at work decorating post offices and other public buildings and discovered that "just like other people," artists on scaffolds did not live in the clouds, but were hardworking, meticulous craftsmen. The murals often provoked intense arguments, usually about subject matter—folks took exception to how their local mores and histories were interpreted—but their existence opened many eyes to art as a living process, not just a historical fact.

The Treasury projects, and the WPA, which came along in 1935, may have been responsible for a great deal of second-rate art, but they produced some paintings and prints that are now, with the revival of interest in the thirties, looked on with fresh, approving eyes. There was scarcely an artist among the group known as the New York School, which emerged with fanfare after World War II, who had not been carried by "the project." It was WPA artists who adapted the silk screen —only used commercially to print on such things as milk bottles—into an art medium (serigraphy), and turned out "multiple originals," as they

NATIONAL MUSEUM OF AMERICAN ART GIFT OF MR AND MRS MOSES SOYER

NATIONAL MUSEUM OF AMERICAN ART

Moses Soyer's *Artists on the WPA* (left) captures the atmosphere of a communal studio, while Stuart Davis's *Composition* (above) unites the tools of artists and laborers to suggest the equality of effort Davis believed in. Both were painted in 1935, under federal auspices.

continued on page 42

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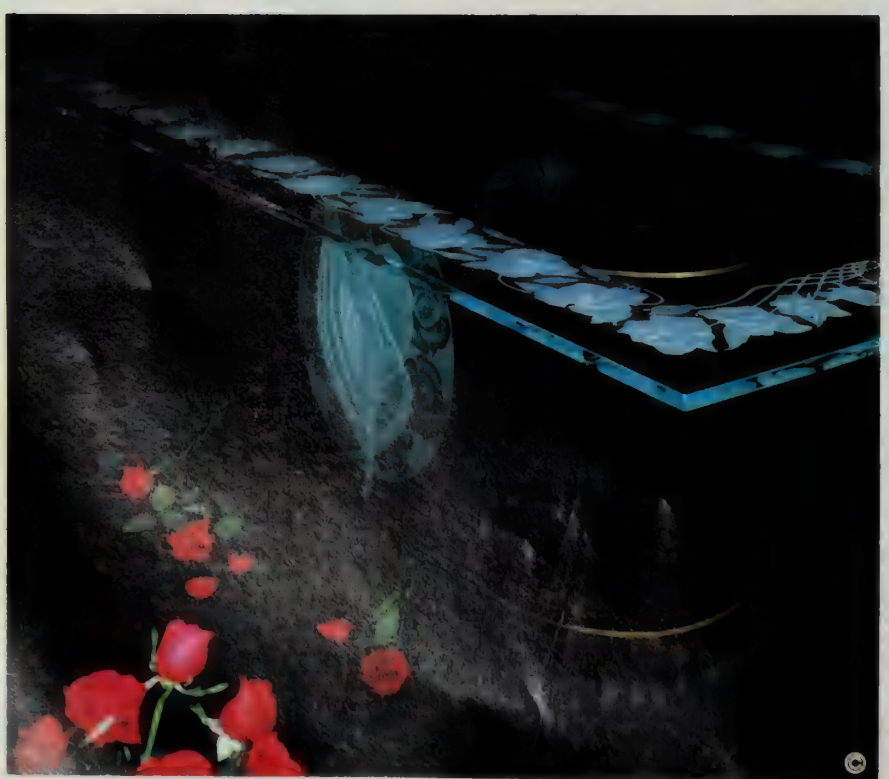

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The Birth of the Boom
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called them, by the thousands. The WPA also set up Community Art Centers, where anyone could come to paint and sculpt and work at crafts.

The approach of World War II and rearmament gradually brought an end to these projects, and war itself created new ones. The army and navy commissioned "combat artists"; the Treasury Department and the Office of War Information now commissioned hundreds of posters, and magazines like *Life* and *Collier's* employed artists as war correspondents, just as *Harper's Weekly* had dispatched young Winslow Homer to report the Civil War. Activities like these, along with the appalling reports of art looted by the Nazis and the spiriting of masterpieces out of museums to sequester them from bombings, sharply focused popular attention on the importance of art.

After seeing a slump in attendance during the thirties, museum directors were delighted to watch the crowds swell during the war. Many who came were men and women in uniform exploring the sights of great cities they had never visited before. Many others, because of gas rationing and other restrictions on travel, took advantage of local enticements. It was not long after hostilities ceased that thousands of students on the G.I. Bill swelled the enrollment in art schools and graduate schools of art history, a newly popular subject.

NATIONAL GALLERY OF ART

TOP LEFT: Jackson Pollock earned roughly $7,800 during his intermittent work with the WPA, from 1935 to 1943. *Cotton Pickers*, an early oil, shows the impact of his teacher Thomas Hart Benton. TOP RIGHT: In a WPA workshop, commercial silk screening became a new medium, serigraphy, pioneered by Anthony Velonis (shown, his *Decoration: Empire*, 1939). ABOVE: Willem de Kooning won a competition to paint this mural for the library of the S.S. *President Jackson* in 1940.

Galleries selling modern art of every sort and quality sprang up where few had existed before, and a new enthusiasm for collecting seized many young men and women who, if they could not afford paintings, bought prints and drawings. The art market came to life, and because of the vitality of its young artists and the eagerness of its collectors, New York City discovered it had replaced Paris as the "center of the art world." As artists had for years gravitated to Europe, they now came to America to be at the vortex of the excitement.

But the art epidemic, whose seeds were sown in the Depression and curiously nourished by the war, would not have proliferated to the extent it has if it were not for the remarkable changes in the ways our society uses its time. The decade following the war brought with it a usually happy dilemma called the "new leisure." We had time on our hands, a situation freighted with unaccustomed problems. Leisure, like work, we discovered, had its pressures as well as its pleasures.

The work week dropped from forty-eight hours to forty, for some; and for others from forty to thirty-five. Men and women who had worked on Saturdays won the dreamed-of two-day weekend, and they looked around for all sorts of ways to occupy their leisure. Resorts flourished, and so did old and new industries that manufactured means for passing the time: television sets (a novelty then); boats of all sizes; sports equipment; do-it-yourself kits. Adult education

continued on page 44

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The Birth of the Boom
continued from page 42

In 1933, prominent artist George Biddle urged his former classmate President Roosevelt to sponsor public murals expressing "the social ideals that you are struggling to achieve." Biddle himself was awarded a commission in 1935 for the Department of Justice building in Washington, D.C. For the "ideal" family of *Society Freed through Justice*, he used his wife, child and brother, among others, as models.

courses in every conceivable subject abounded, and thousands took to the potter's wheel, the loom, the workbench and the easel. Sunday was no longer just a day to rest up for Monday. Everybody belonged to the new leisure class now.

It was this new freedom of time that accelerated the spread of the art epidemic. The art boom, as it is dramatized by the very large sums of money that change hands today for works of art, has some of the transitory character of a real estate boom. The art epidemic, on the other hand, while some of it is more show than substance, is the happy consequence of half a century of living with the arts in harmony and respect, and of being instructed, enlivened, and generously enriched by them.□

Author of ten books on the arts, tastes and mores of America, Russell Lynes is at present working on his eleventh. He has been a contributor to *Architectural Digest* since 1974. This column is the second of a two-part series.

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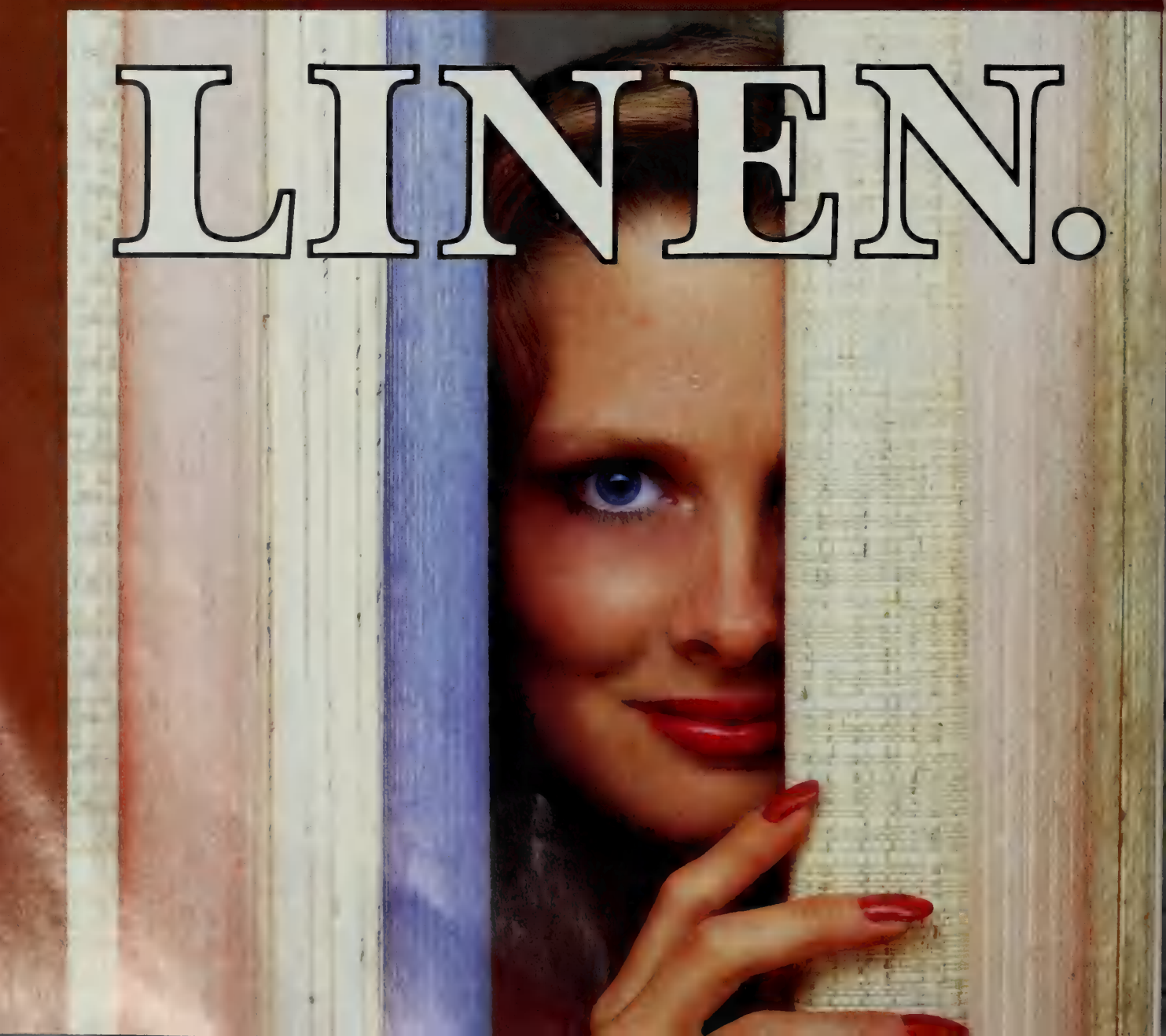

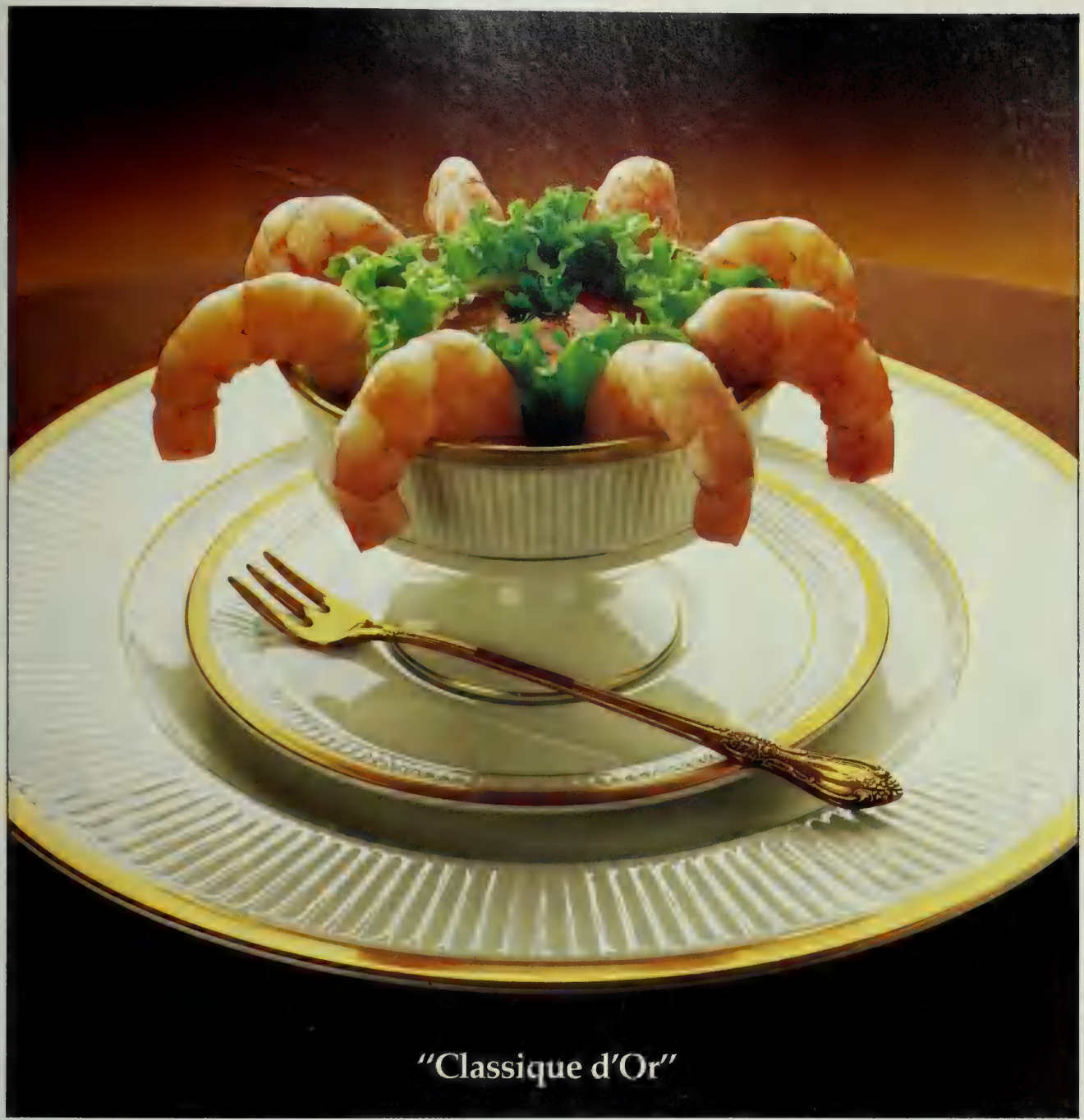

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Focus for the Connoisseur

A detailed description of notable art and antiques selected from the interiors featured in this issue.

Laburnum Wood Table

Marked by bold and tigerish streaks of blond and brown, laburnum wood has long been prized for its spectacular veneering effects. Contrasting hues provided an alluring palette for the cabinetmaker, whose intricate patterns—particularly in Restoration England—contributed to the heightened popularity of parquetry and marquetry designs. Toward the end of the eighteenth century, the scarcity of exotic woods made them star performers, all aspects of a piece—the form and the surface—serving as handmaidens to the idiosyncratic and dynamic character of the woods. Here, a striking pedestal center table exhibits this effective decorative hierarchy, the turned post skillfully adapted to a faceted form to permit the maximum display of laburnum's luminous and surprisingly abstract surface.

JOHN ROGERS

See page 71.

JOHN WRIGHT

See page 130.

Sporting Print

Disdained by their professional colleagues, animal painters were esteemed by the English gentry, who relished dignified portraits of their own prize bulls, horses and dogs. "I would rather see the portrait of a dog that I know, than all the allegorical paintings they can shew me in the world," said Samuel Johnson. His positive sentiments reflected a national enthusiasm for animal studies, which bourgeoned with the late-eighteenth-century production of popular prints. *Mr. Wells Long on "Bertha"* is a typical example of the art, painted originally by the Barraud brothers, William (1810-1850), who specialized in horses and hounds, and Henry (1811–1874), who painted landscapes. The oil was then reproduced by an engraver, and published, making Mr. Long and Bertha an admired sporting duo in the city of London.

See page 89.

See page 140.

Dowry Chest

In a treasured Chinese volume, *The Book of Songs*, a young bride's words express the tremulous feelings of a girl on the threshold of a new existence: "Anxiously chirps the cicada,/ Restlessly skips the grasshopper./ Before I saw my lord/ My heart was ill at ease." Faced with a long and uncertain journey, she might have found solace in the golden images illuminating this nineteenth-century dowry chest, its restrained lines and brass hardware possessing a spiritual reference to painted dragons, auspicious Chinese emblems of vigilance, austerity and strength. Accompanying cloud symbols resonate with comforting allusions to prosperity. Pearls foretell a life filled with power. Gazing on the chest, the bride might imagine the happy destiny revealed at the end of the song: "But now that I have seen him,/ Now that I have met him,/ My heart is at rest."

Lely Portrait

In the early years of the English Civil War, Dutch painter Peter Lely (1618–1680) braved the English Channel and soon filled the gap left in England by the death of Anthony van Dyck. He quickly codified van Dyck's portrait practice into a repertoire of numbered poses and became the most popular portraitist of his time. Both Lely and the earl of Chesterfield reached their apogees during the Restoration, Lely becoming principal painter to the king, and the earl, having fled England after killing an adversary in a duel, returning with Charles II, to become an important figure at court. Here, the earl and countess are placed among fashionable van Dyck accessories, their tranquil poses belying any connection with the earl's "scandalous" youth. □

The experts have had a lot to say about the new Thunderbird.

"Thunderbird is a head turner."
Washington Business Journal, March 1983

And that's not what's best about Thunderbird's design. Its flowing lines help reduce lift on both the front and rear for excellent traction and stability, so Thunderbird's look actually helps the way it drives. It also has one of the lowest drag coefficients of any four-passenger touring coupe anywhere.

"Its performance is as smooth as its appearance."
New York Times, April 10, 1983

With either the standard 3.8 liter V-6, the 5 liter V-8 or the powerful 2.3 liter turbocharged engine, Thunderbird is a performer. And the power is thoughtfully applied, because the Thunderbird 2.3 liter Turbo Coupe is rated at 33 est. hwy., 22 EPA est. mpg.*

"Ford's new Thunderbird Turbo Coupe is pure driving excitement."
Popular Mechanics, April 1983

From the tires to the suspension to the steering, the Thunderbird was designed for the discriminating driver. Radial tires provide great traction on both wet and dry pavement. The rack and pinion steering is quick and precise. Gas-filled struts and shock absorbers give the Thunderbird a smooth ride in normal driving conditions and a supportive ride when either you or the road demand. And all these parts work in concert to make the Thunderbird handle the road with confidence.

"To say that this car is the best new Thunderbird in years is a dramatic understatement."
Road & Track, January 1983

When we say "Quality is Job 1," we are talking about more than a commitment. We are talking about results. A recent survey concluded Ford makes the best-built American cars. The survey measured owner-reported problems during the first three months of ownership of 1983 cars designed and built in the U.S.

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"The new Thunderbird is Detroit's design triumph of the year."

Car and Driver, July 1983

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Minimalism Sparked by Playfulness

Applying the Pleasure Principle to a House on Long Island

INTERIOR DESIGN BY ROBERT BRAY AND MICHAEL SCHAIBLE
PHOTOGRAPHY BY MARK ROSS

ABOVE: Built on erstwhile farmland—originally a potato field—Mr. and Mrs. Allen Grubman's Long Island home looks out to a vast sky and a tumble of grasses and wild flowers. OPPOSITE: "It's an all-year-round house, but we designed it with the emphasis on summer," Michael Schaible says of the lighthearted interiors he and Robert Bray created. The structural changes included the addition, in the lofty Living Room, of a skylight tower and tall supporting columns.

JS

The designers maintain a humorous and irreverent view of the world in general and of decorating in particular.

PRECEDING PAGES AND ABOVE: The banquette, lounge chairs and ottomans in the Living Room were conceived by the designers. At the center of the arrangement is a table of Kasota stone, which, together with the leather upholstery and bleached wood flooring, provides the setting with honey-hued unity. The painting is by Stephen Edlich. OPPOSITE: The pivoting panel, at upper left, connects the dining area of the Living Room with the master bedroom.

"After all, it's a house
that's meant to be enjoyed.
So there are really no deeper
meanings or subtexts."

OPPOSITE: The mood of simplicity extends to the Dining Area, where rush-seated wooden chairs are drawn up to a Kasota-stone table. The Italian industrial-style lamps, used repeatedly in the design, are both mounted on the walls and suspended dramatically from the ceiling on long metal stems. ABOVE: "We loved the idea of that colored panel adding excitement to the Master Bedroom and the living room," says Michael Schaible. "And the fact that the panel pivots, instead of being mounted on hinges, gives it an unexpected, sculptural quality." The railings are curved at one end, to facilitate the movement of the panel.

IF THE WORD "throwaway" is taken to mean something easily tossed into space, displaying mastery, rather than indifference, then Robert Bray and Michael Schaible have achieved this feat with the interior design of a house for Mr. and Mrs. Allen Grubman, on Long Island. What had been a just-completed and rather anonymous residence was metamorphosed into a beautifully proportioned series of receptacles for the changing light of the East Coast.

The transformation was achieved by means of a few thoughtful architectural changes, and a straightforward, simple approach to furnishing the newly liberated spaces. "It was a house of absolutely conventional rooms, sometimes even puzzlingly so," says Robert Bray. "For example, the dining area had a low tray ceiling that masked an empty cube of space. By removing it, we opened the dining area to the same height as the living room." In addition, the designers inserted a pivoting panel between this newly revealed space and the master bedroom. "We wanted the house to be full of light by day, and then at night to become something darker, more intimate.

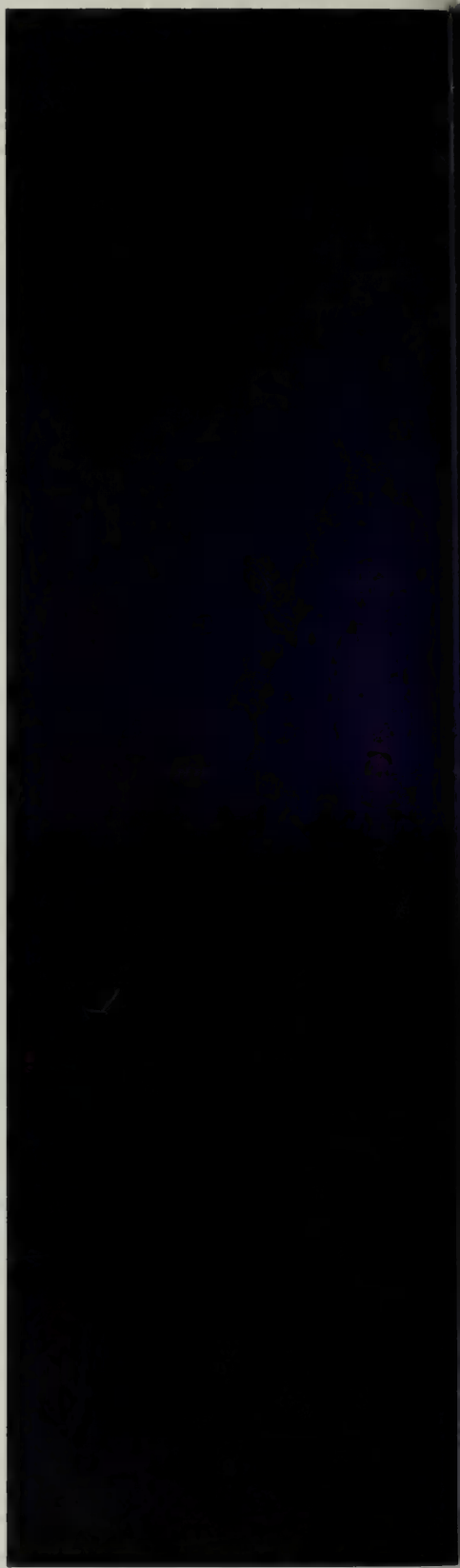
"I think it's important to understand that this was more an intuitive than an intellectual project," Robert Bray continues. "After all, it's essentially a house that's meant to be enjoyed. So there are really no deeper meanings or subtexts. A bedspread here is only a bedspread!"

Even though on some level the house might be considered a hedonistic work, it is nonetheless full of elegant and extremely well thought out detailing. Michael Schaible mentions some of these fine points: "The pipe rails between the bedroom and the pivoting panel that overlooks the lower level are curved at one end, to accommodate the movement of the panel," he says. "And, in designing the furniture, we made sure that wherever any piece touches the floor, it is covered in leather, rather than canvas, for ease of maintenance."

It is concerns like these that belie the apparently effortless effect of the rooms. Just as a witty line requires a certain amount of rehearsal in order to gain the requisite sparkle, so an interior as simple and playful as this demands a high level of skill, even mastery. The designers themselves would probably hestitate to use the word *mastery*, largely because they maintain a humorous and irreverent view of the world in general and of decorating in particular. Yet they are perfectly aware of the inherent dangers of designing for mere pleasure. "I think you really have to draw that fine line between what is courageous and what's merely irresponsible," says Robert Bray. "On the other hand, I read a comment the other day that I thought was singularly apt: 'I've just reached thirty-five and my patience with poignancy has reached the vanishing point.' Well, I think that's a wonderfully sane point of view. I doubt that the person who said this was talking about interior design, but the underlying principle is the same. The moment comes when you want to have a good time, and, in a house like this, to give your clients a good time as well."

It takes considerable experience to achieve this level of ease without facing the danger of the effect's being bungled or blurred, or not quite coming together. However, in the case of the Grubman house, these perils have been triumphantly circumvented, and the result is as precise and as striking as a sketch from the hand of a master. It is not a full-blown portrait, perhaps, but something just right for the circumstances. The Grubman house achieves that rare quality, the aura of knowledge worn lightly, and of sensibility turned to the absorbing usages of happiness. □

—Peter Carlsen



Aglow by night, the skylight tower adds a surrealistic dimension to the contemporary structure.

Polished Drama

Ousting the Commonplace in a Dallas Residence

INTERIOR DESIGN BY KALEF ALATON, ASID
PHOTOGRAPHY BY PETER VITALE

BLACK HAS LONG been the hallmark of austere elegance. It has served whenever stark statements were needed—in corporate aeries and in Manhattan co-ops. But black has seldom seemed basic at home, surely not in the hot, sunny climate of Dallas.

Yet Frances and Phillip Shepherd knew that Los Angeles designer Kalef Alaton could help them find an unexpected yet appropriate solution for their house in the Highland Park section of Dallas, where they have lived for the past five years. The decision for a black tonality came while the Shepherds were in Paris with Mr. Alaton. "We found a beautiful black and gold commode," Mrs. Shepherd recalls. "And this was the piece that prompted the suggestion of black-lacquered walls and, by way of contrast, leather upholstery. So immediately, my husband, who had been worried all along about ending up with something all satin and silk, felt safe."

The Shepherds, who had experimented with black and white in a previous house, like the strength and pristine clarity of black and the way it lends itself to both high polish and restraint. For Mr. Alaton, the color would provide a brilliant backdrop to the furnishings—emphasizing materials, catching light, letting individual pieces stand out.

In addition, he wanted the dramatic setting to play up Mrs. Shepherd's instinctive sense of flair and gesture. The Shepherds' dinner parties of late have all been black tie. "It's very pretty at night," says Mrs. Shepherd. "We use lots of candles, and the lacquer reflects a marvelous glow."

During the day, with the Bermuda shutters open, the high glamour of black gives way to extreme understatement, to a coolness and sense of clear, unoccupied space.

This feeling for the immaculate is emphasized by the deeply waxed but bare wood floors throughout the house. The only rugs used anywhere are in the master bedroom, and these are of Irish sea grass. Even the floors of the family room are bare—black granite and white marble.

The preeminent day room, however, is the skylighted playroom, designed by Mr. Shepherd, an architect. In it are what Mrs. Shepherd calls "all the fun things"—the children's piano, an elaborate model train, and native American rugs and dolls

OPPOSITE: A Japanese trunk in the Entrance Hall heralds the dominant sensibility of the Dallas home of Mr. and Mrs. Phillip Shepherd: bold and sophisticated. Says Kalef Alaton: "This has a kind of shock value. It pulls the visitor up short and says, 'Be ready for some surprises.' " Silk from J. Robert Scott. BELOW: Mr. Shepherd, an architect, directed the structural changes of the house, retaining its 1920s Italianate exterior. FOLLOWING PAGES: The theatricality of dark walls and light moldings is magnified by the use of richly textured furnishings in the Living Room. Leopard-print velvet by Brunschwig & Fils.

collected on trips to New Mexico.

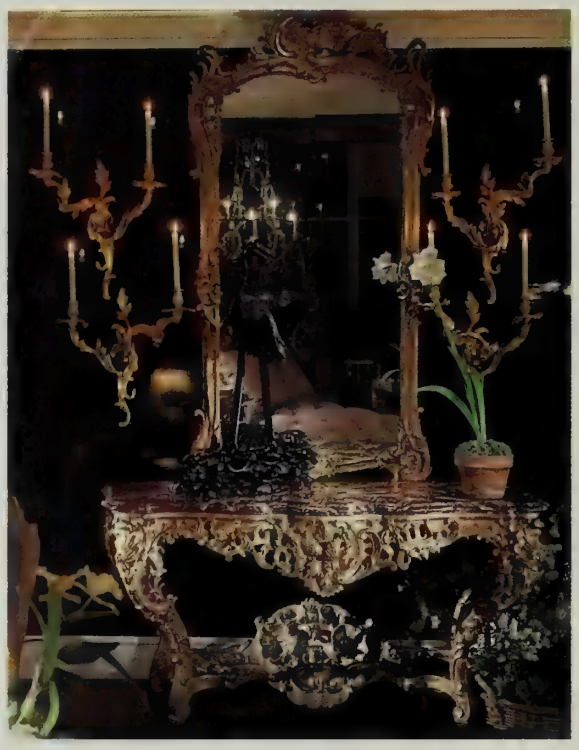
Gilded furniture has now become Mrs. Shepherd's passion, and this is declared by a bold stroke in the entrance hall: a huge Japanese trunk, placed just eight steps inside the front door. "This has a kind of shock value," Mr. Alaton admits, "and some people think I'm crazy, but the trunk announces what is to come. It pulls the visitor up short and says, 'Be ready for some surprises.' "

Some of Mr. Alaton's surprises are indeed striking, among them a painted screen of a bird's wing. "I wanted something definite," declares the designer, who needed an image that would be "only one part of something, a fragment, simply a moment. But no fruit or flowers."

Other surprises are subtle, even to the point of being unnoticeable during the normal course of events. The bases of the sofas in the living room, for example, are stained zebrawood. The upholstery itself is suede turned inside out to create a luxurious, assured, yet soft feeling, "without," as Mr. Alaton puts it, "being furry." In the suede-lined library, the draperies, whose outer fabric was reproduced in Paris from old pattern books, are lined with plaid, a touch that, of course, is usually invisible.

This meticulous treatment of detail, a highly refined and determined sensibility, is characteristic of Kalef Alaton's approach to design, and supplemental to the Shepherds' own willingness to pursue allusive leads to their ultimate conclusion.

For example, after discovering in London a black and gold architectural fantasy painted by José Maria Sert, Mrs. Shepherd began to read up on the artist. In his biography she noticed photographs of his collections of



TOP AND COVER: Gilded appointments, in the form of an ornate Louis XV–style side table and *appliques*, and a Louis XV mirror, punctuate a Living Room wall. A Japanese bronze and wood sculpture of a crane adds a mysterious quality to the grouping. ABOVE: J. Robert Scott suede covers a sofa, cushioned by pillows of Venetian cut velvet and Genoese damask, and caned chairs from Frederick P. Victoria & Son, in the Living Room. The stainless-steel table holds 19th-century French lustres and Indian mother-of-pearl flasks. The architectural fantasy by José Maria Sert was found by Mrs. Shepherd on a trip to London. OPPOSITE: Drama gives way to festive elegance in the Dining Room. Rock crystals—in the bowl on the table—represent a favorite area of collecting for Mrs. Shepherd.

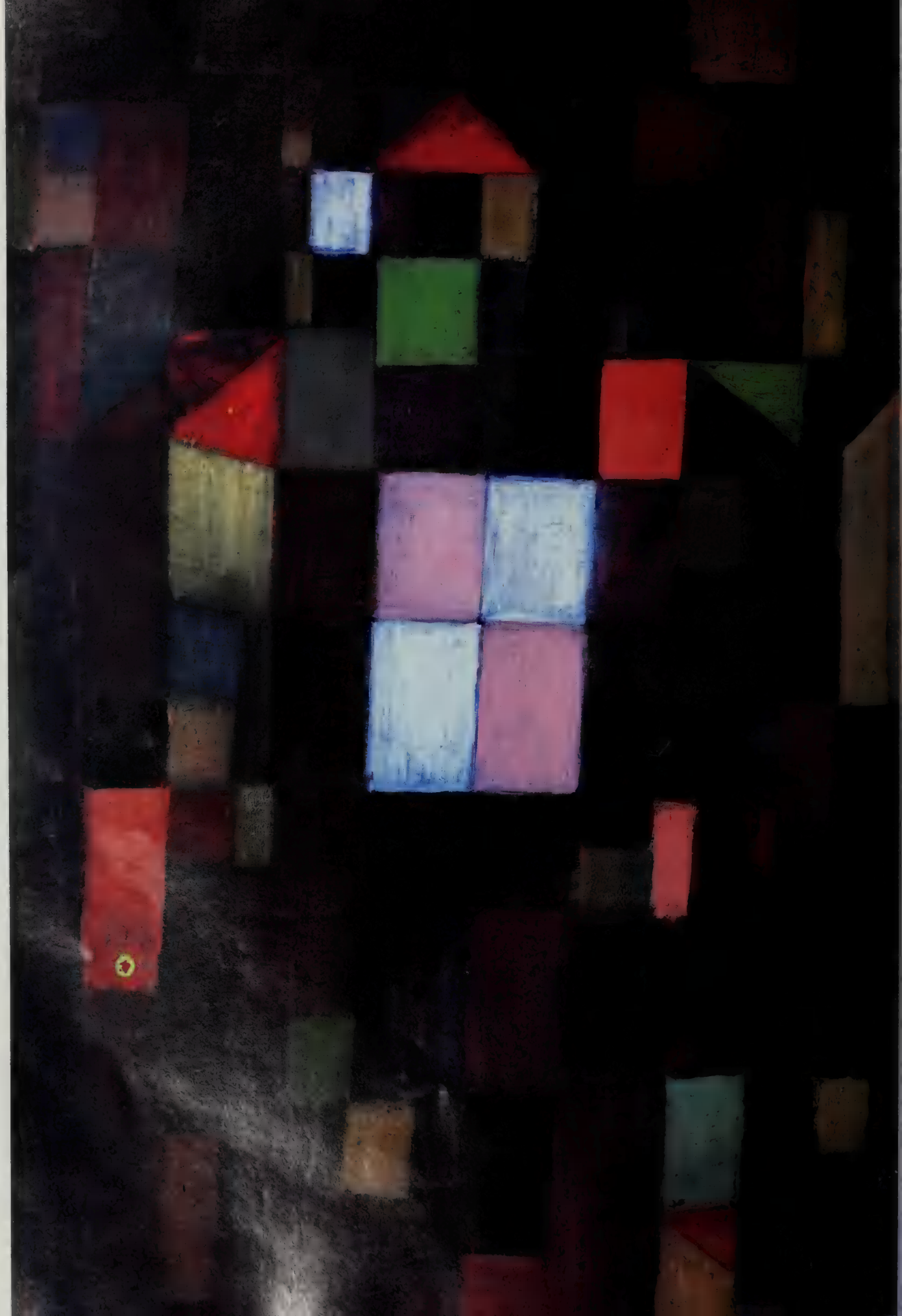
giant rock crystals, forms that had always appealed to her.

Inspired by the way Sert displayed his crystals, Mrs. Shepherd scoured Dallas for large examples. Now, in an exquisite combination of the rough and the smooth, the antique and the geologic, a porcelain bowl on the dining room table is filled with a "bouquet" of hard, white crystals.

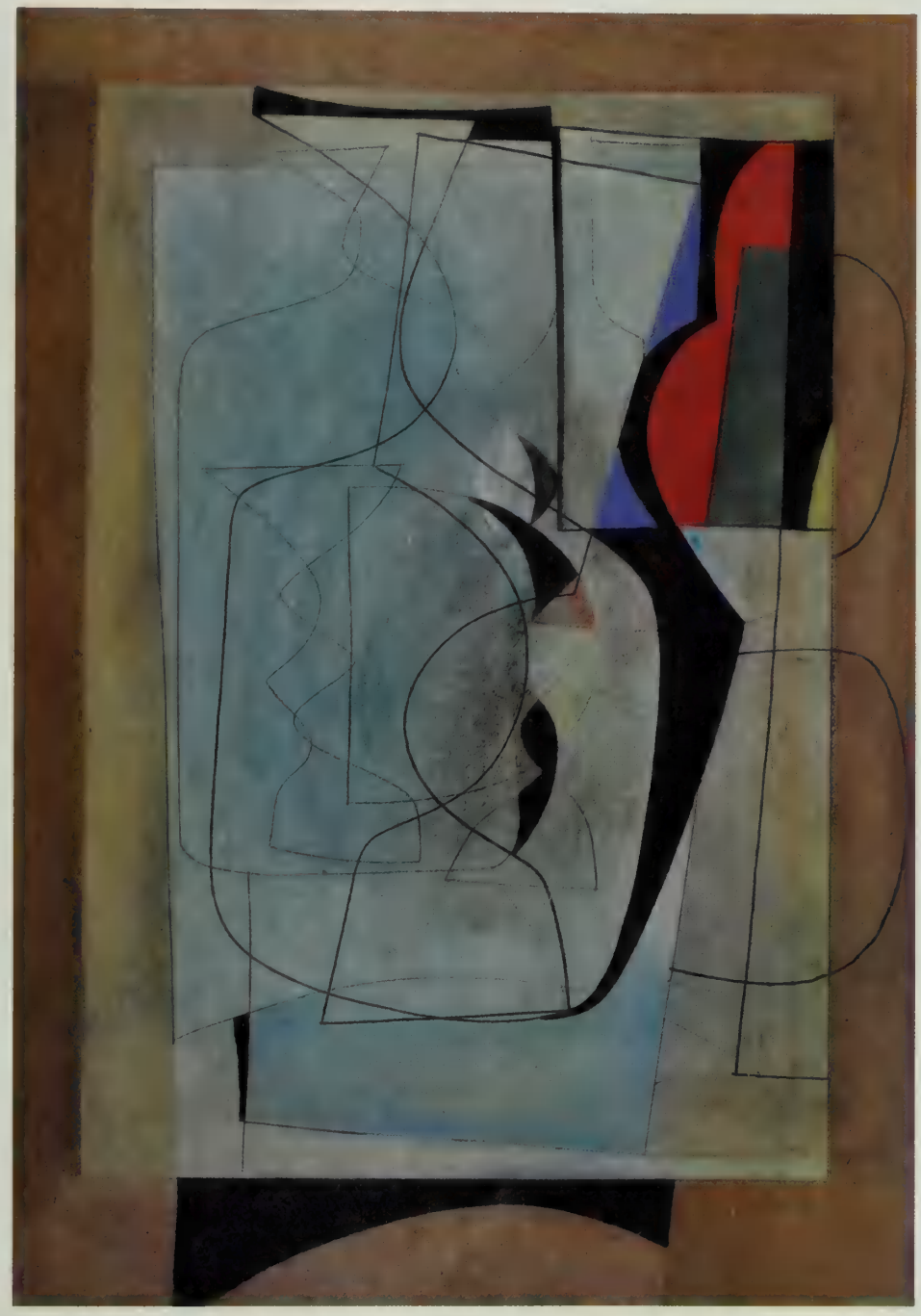
Mrs. Shepherd's continuing contribution pleases Mr. Alaton. "Although I don't want my clients to keep everything exactly the way I left it," he concludes, "I always worry. But I trust Mrs. Shepherd to supply the extra touch that will work."□

—*Howard Junker*

RIGHT: Uncommon furniture distinguishes the Master Bedroom. Flanking an exceptional English pedestal table made in the 1820s of laburnum wood are two Neo-Classical gilded side chairs. Old World Weavers taffeta drapes the bed; cotton from Clarence House lines the bed hangings. ABOVE: The dressing area of the Master Bath is clean-lined space, with lacquered cabinets, mirrored walls and a marble floor. Roman shade is of Lee Jofa flannel.



Art: The Poetry of Pattern



OPPOSITE: *The Window*, Paul Klee, 1922. Oil on panel; 22¾" x 15¼". Here, in a painting at the start of his Bauhaus years, Klee, known for his use of whimsy and humor, adds a trace of fantasy to a grid pattern by using touches of bold color. Stephen Hahn, New York.

ABOVE: *July 14–54 (Viper)*, Ben Nicholson, 1954. Oil on paper on board; 22¾" x 15¾". Subtle coloration permeates this work by Nicholson, who was consistently one of the most original expositors of ideas developed during his early association with Cubism. Crane Kalman Gallery, London.

OPPOSITE: *Rythme II*, Robert Delaunay, 1938. Oil on canvas; 65" x 52½". Exhibited here is the dynamic tension wrought by the use of concentric circles of contiguous colors, echoing Delaunay's concern with the aesthetic applications of color. Galerie Gmurzynska, Cologne. TOP: *Suprematism*, Ilya Chashnik, circa 1924. Oil on canvas; 35" x 30". Chashnik was drawn to Malevich and a lifelong study of Suprematism. Here, he tries to express pure artistic values through the use of fundamental shapes. Modernism Inc., San Francisco. ABOVE: *Provincetown #3*, George C. Ault, 1923. Oil on canvas; 16" x 20". One of the most poetic artists of the Precisionist movement, Ault was influenced by American folk art, which added romantic content and lyricism to his work. Andrew Crispo Gallery, New York.

JUST AS RHYTHM shapes and structures music, making it comprehensible to the ear, compositional ordering gives life to painting. It is both the essential glue binding any painting and, frequently, the key ingredient distinguishing works of soaring visual poetry from mere daubing. As Pearl Buck aptly observed, "Order is the shape upon which beauty depends."

Of all the elements of compositional ordering, patterning is usually the least discussed. No artist can flourish without an innate sense of pattern, or what Mondrian termed "the law of dynamic equilibrium." Patterns of color, line or shape compose this equilibrium and create the visual cadence to which the viewer marches, strolls or waltzes—whether through a jazzy canvas by Stuart Davis, a painted architectural reverie by Charles Sheeler, or the dynamically extroverted rhythms of a Marsden Hartley abstraction.

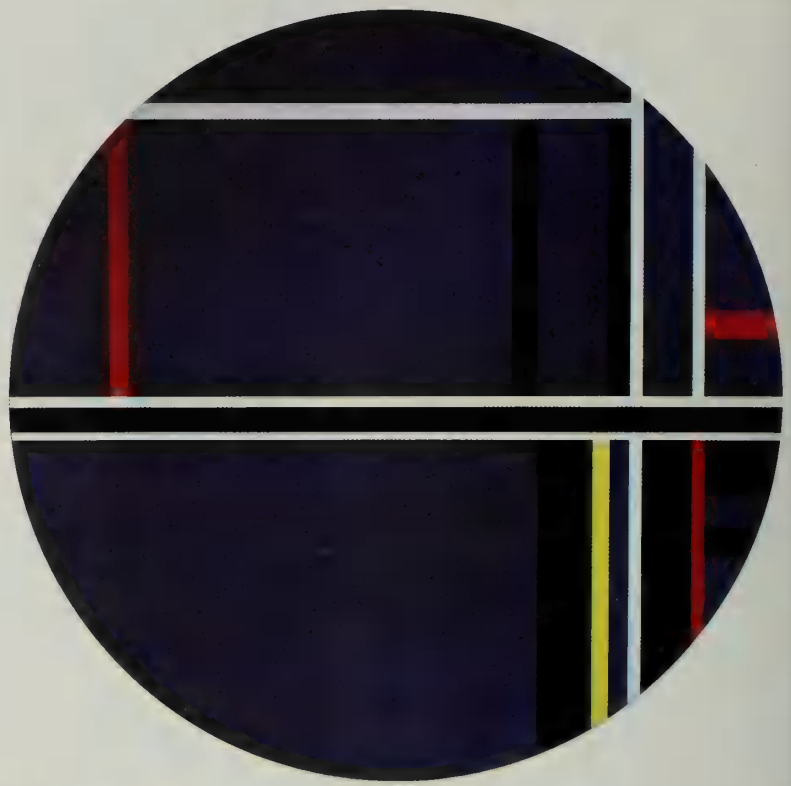
It is only natural to associate highly patterned paintings with recent abstraction. The modernist urge toward two-dimensionality coincided perfectly with patterning's demand for a similarly spaceless ambience. This is not to suggest, however, that pattern entered the realms of art only during this century. The history of art is inconceivable without it.

The astonishing complexity of Celtic interlace—used to adorn early Medieval Irish manuscripts or metalwork—is unlikely to be surpassed. Traditional Islamic art imbued its geometric patterns with complex philosophical meaning, refuting the notion that pattern can be put to decorative purposes only.

In Western painting, pattern frequently appears in unexpected places. Portraits by such artists as Holbein, Reynolds, Ingres and Sargent have traditionally abounded in the expert depiction of sumptuous materials. In similar fashion, Gauguin, Klimt and Matisse reveled in the voluptuous evocation of patterned visual textures to create atmospheres of exoticism or luxe.

With the advent of Cubism and the

Patterns...visual cadence to which the viewer marches, strolls or waltzes.



OPPOSITE: *Composition sur les noms communs,* Auguste Herbin, 1942. Oil on canvas; 63" x 31½". A master of pure abstraction created this puissant work. Galleries Maurice Sternberg, Chicago. RIGHT: *Open Space Blue Tondo,* Ilya Bolotowsky, 1981. Acrylic on canvas; 59" in diameter. Bolotowsky brings a linear precision to this forceful painting. Washburn Gallery, Inc., New York. BELOW: *New Orleans #9,* Ralston Crawford, 1957–58. Oil on canvas; 19¾" x 28¾". A subject's intrinsic geometric shapes were the prime concern for this Canadian-American artist. Robert Miller Gallery, New York.

minimizing of images of the visible world, the basic elements of painting came into sharper focus. The pronounced appearance of patterning in the work of so many great artists of the early twentieth century attests to its limitless capacity to evoke a range of feeling from playfulness to severity. The juxtaposition of hard-edged elements in the work of the Russian Constructivists, beginning around the time of World War I, and the slightly later geometric motifs of the Bauhaus artists, charged dots and lines, circles and squares with the energy of shooting stars, creating beacons of the Utopian yearnings for a perfected social order.

Sometimes less idealistic were a group of American artists known as Precisionists, whose experiments started around 1915. Fusing an abstract approach related as much to the photography of Paul Strand and Edward Weston as to abstract painting, such artists as Morton Schamberg, Joseph Stella and Georgia O'Keeffe portrayed—in close-up views—a rapidly industrializing and urbanizing America of gargantuan modern skyscrapers and machines.

The most recent artists to directly address the role of patterning in painting are a group of young contemporary Americans such as Robert Kushner and Valerie Jaudon, known as the Pattern and Decoration Painters. Inspired by non-Western sources including Persian rugs and textiles, their luxuriant art heralds the arrival of "pattern for pattern's sake," in a manner akin to Pop Art's introduction of commercial art imagery into the vocabulary of painting.

What cannot be disputed is that patterns exist everywhere—in the gridded façade of a skyscraper no less than in a finely woven rug or even a stand of bamboo trees. If one of art's abiding attributes is its ability to provide an enriched, visual experience of the world, then the value of a heightened awareness of pattern is inestimable. The attendant pleasure is, of course, a reward in itself.□

—Robert Atkins

ARCHITECTURAL DIGEST VISITS:

Dyan Cannon

PHOTOGRAPHY
BY RUSSELL MACMASTERS

"EVERYTHING in this house means something to me," Dyan Cannon says, her sunglasses pushed back on her head. "Everywhere I look, my eye rests on something I've collected in my travels." The actress's energy is boundless, her personality exuberant, and her tastes as varied as her interests. At first she seems to overwhelm her beach house in the Malibu Colony, until it becomes apparent she has created the perfect backdrop for the way she lives. The house belies the extravagant reputation of the opulent colony; it is very much a home and not remotely a showplace. There are books and flowers and plants and photographs everywhere, as well as the African and American Indian drums Miss Cannon says she enjoys playing to the rhythms of the surf.

Outside, the view of the beach and ocean beyond the swimming pool and terrace is breathtaking, and Miss Cannon has a proprietary feeling about it. Despite the eroding coastline, it would not occur to her to live elsewhere than by the sea. She talks of the devastating storms of 1982, when mud and logs and water broke through the glass doors of her living room, and of the closeness she feels with her neighbors, who banded together at the time in order to save their homes. It is, in short, where she belongs—away from the more

Natural textures and tones encourage the casual mood of Dyan Cannon's home in the Malibu Colony. The actress has accented comfortable contemporary furnishings with exotic objects acquired in her travels. OPPOSITE BELOW: Fireside warmth enhances an intimate Living Room seating arrangement. BELOW: Sandblasted beams and bleached oak flooring unify and lighten the Living Room and the adjacent Sun Room addition. The tambourines and drums are part of Miss Cannon's collection, as is the large reembroidered fabric hanging she bought in a souk in Marrakesh.

BELOW: A table made from an old cartwheel is the focus of the Dining Area created in a corner of the living room. "I just saw it and fell in love with it," Miss Cannon says. Kilim rugs she bought in a Tunisian souk were bleached and used as chair upholstery. Underlighting rims the banquette covered in fabric from Donghia Textiles. OPPOSITE: An area of Miss Cannon's Bedroom upstairs serves as a music studio. The antique enameled lamp is from Tunis. Painting by Jay Milder. Wool fabric on the iron bed by Jack Lenor Larsen.

restrictive life of Beverly Hills, where she once lived. She shares this seaside existence with her daughter, Jennifer, whose father is the actress's former husband, Cary Grant.

The structure, when Miss Cannon bought it, was a relatively neutral, contemporary beach house. Wanting something more rustic and Mediterranean, she chose Steve Chase to work with her on the renovation and interior design. "I saw pictures in *Architectural Digest* of a house he'd done, and it was a look that appealed to me," she recalls. Their collaboration resulted in mutual admiration and respect, they say, as well as an enormous amount of fun. Steve Chase pushed out the walls of the living room, turning a rather nondescript porch into a charming sun room, and creating a bar with seating that takes full advantage of the spectacular sunsets. Separate areas of the living space flow together for large gatherings, yet remain individual retreats for intimate conversation. "It's perfect for me," says Miss Cannon enthusiastically, "just the right size."

The atmosphere is casual and relaxed, expressing Miss Cannon's personal style. "I picked everything that went into the house," she says. "There wasn't anything that was just purchased for me." Mr. Chase corroborates: "Dyan played a very active

part in the way things were going to be. She would patently refuse something I suggested if it wasn't right for her, or erupt in enthusiasm if it was. Her reasoning was always valid."

A collector of furniture, rugs and objets d'art long before she owned a house to put them in, Miss Cannon has used her own things everywhere. Her taste reflects her extensive travels to far-flung film locations and festivals. Whether she's referring to a pair of candlesticks, a chair or a cabinet, she can remember the moment of purchase and the events of her life at the time. An English shoeshine bench holds part of her collection of tambourines. An Italian Renaissance-style chair, purchased in Spain, has been upholstered by Mr. Chase in what Miss Cannon calls "papal purple." A massive African drum serves as a table in the sun room. In a mirrored corner of the living room is an old cartwheel she found in an antiques shop and had fashioned into a table; on it is the straw hat she wore in the film *Honeysuckle Rose*, as well as the latest script she is working on, a trilogy about women, in which she will play three parts.

Nowhere did the collaboration work better than in the matter of Miss Cannon's large collection of kilim rugs, acquired over the years in Moroccan and Tunisian souks. It was

"I compose and record and sing and play and rest up here."
— *Dyan Cannon*

Mr. Chase's idea to minimize their use on the floors, both for aesthetic and practical reasons, and to upholster chairs and pillows with them, instead. When the rugs were too brightly colored, he had them bleached to muted shades. The results are both startling and handsome.

Upstairs, from the bedroom window, the view of the beach and ocean is even more startling. "I compose and record and sing and play and rest up here," she says. The room is at once spacious and cozy—divided, like the living room below, into distinct areas. In one corner are a piano, recording equipment, and bookshelves displaying photographs of Jennifer and friends, as well as acting and directing awards. Another corner contains a grouping of comfortable sofas. "Other things can go on downstairs, and I can have meetings up here all day, when I'm working, and not be bothered," she explains.

Although every inch of the house suits the needs of Dyan Cannon's multifaceted talents, no room is permanently arranged. Ahead in her life are other trips and other experiences in which, certainly, new acquisitions will catch her ever-observant eye, and things will be moved about to accommodate them. "Isn't it great to love where you live?" she asks. □

—Dominick Dunne

BELOW: Of the sitting area in her Bedroom, Dyan Cannon says, "I can come up here, shut the door—the food is shipped in and out—and hole up in this corner with script conferences all weekend." Painting by Susan Hertel. Chair velvet by Donghia Textiles. OPPOSITE: Italian tiles and pots of bright blooms enliven the pool terrace between the residence and the beach. The metal sculpture is an artist's conception of Miss Cannon. A spectacular ocean view is maximized by wide expanses of glass along the rear façade.

Cornucopia of Surprises

A Designer's Converted Tobacco Barn in New England

INTERIOR DESIGN BY C. J. ASHTON, ASID
PHOTOGRAPHY BY BILLY CUNNINGHAM

Sited on a hill overlooking the woods and farmlands of western Connecticut, a 150-year-old converted tobacco barn is the well-loved, year-round country home of designer C. J. Ashton. White trim, stained cedar shingles and a fieldstone chimney presage the relaxed interiors. Contour chaise longues are a Richard Schultz design.

A HILLTOP AERIE in western Connecticut, C. J. Ashton's home presides over 10½ acres of richly wooded land. White oaks, indigenous to the terrain, tower seventy-five feet and more into the sky, creating a protective and peaceful setting for the 150-year-old former tobacco barn. Mr. Ashton, a native of Connecticut, has happily come home to roost after years of urban dwelling. "It's still untouched here," he says. "Our town of Bridgewater is a little Shangri-la."

Over the years, the barn has undergone a physical relocation, as well as several incarnations. In 1923 it was moved from a neighboring farm to its present location, where it was reassembled, piece by piece—markings of "East" and "West" are still visible on the chestnut posts and beams. In later years, it was used in many different ways, including a stint as a meeting house for the Boy Scouts.

When C. J. Ashton acquired the barn in 1966 it had already been converted into a habitable dwelling. Together with his partner in the house, Raymond P. Payne, he renovated the existing structure extensively, building a new wing that perfectly continues the stained cedar shingles of the original exterior. "The house was way out of our budget," recalls Mr.

OPPOSITE: An enthusiastic collector, the designer has transformed the Living Room into a treasure trove of paintings, *objets* and antiques, fashioning their diversity into a comfortable milieu. "Everything worked out just the way I wanted," he says of the result. Seen through the window, 18th- and 19th-century portraits, landscapes and still lifes fill the interstices between the chestnut posts and beams. Staffordshire figures and needlepoint pillows are scattered about. ABOVE: An 18th-century Dutch landscape and mercury glass vases and compote set the scene for festivities in the Dining Room. Antique fishing-net balls and amber glass candlesticks impart a glow to tablesettings of antique Wedgwood china and Baccarat stemware.

Ashton, "but we bought it anyway, and started working on it ourselves. We did everything—wallpapering, painting, staining—except for the new wing, which we had built."

The original part of the house now contains living room, dining room, breakfast room, kitchen and an upstairs guest room. The master bedroom, dressing room and a garden room with three-sided exposure occupy the spacious new wing.

In the beginning the house served as a weekend retreat from Mr. Ashton's New York base, an apartment decorated in a formal English style. Gradually, however, he spent more and more time at the Connecticut house. Comparing the two, he explains the attraction of the latter, now his permanent home: "This is basically the look I like, a less formal French country style. It is rather eclectic—a mixture of everything."

While the exterior of the barn retains its original character, the interior is a cornucopia of surprises that engage and dazzle the eye. The chestnut posts and beams in the living room provide a dramatic geometric backdrop, framing an expansive collection of paintings, antiques and objets d'art Mr. Ashton has picked up on his wide-ranging travels.

The collector's unpretentiousness is reflected in the paintings, mainly eighteenth- and nineteenth-century oils by unknown artists, as well as in his large array of mercury glass. "I call this 'poor man's silver,'" he says. "It was very cheap, but they stopped making it because people

were dying of mercury poisoning."

Mr. Ashton designed large windows for the living room, opening it up to more light. "They were installed one January," he recalls. "It took eight men to carry them up the snow-covered driveway." Extending this open concept one step further, he explains, "We ripped out a wall in the dining room, so that it now gives onto the living room. From the table, you can see the fireplace in the other room—it's quite beautiful."

The elegance of the furnishings in no way hinders C. J. Ashton's easy, warm style. This is a house where friends are invited to come and put their feet up, "so long as they don't have their shoes on." An enthusiastic cook, he thoroughly enjoys entertaining: "At Christmas we invite seventy-five people for a buffet supper. We have a twelve-foot tree in the living room, often cut from our own property." There is also a pond on the grounds, and in the winter when it freezes over, there are ice-skating parties, with big jugs of hot chocolate served at the edge of the pond.

While Mr. Ashton's forte is the interior of the house, Mr. Payne's expertise is directed to the gardens. The natural countryside is planted with hemlocks, dogwoods, miniature evergreens, juniper hedges and Douglas firs. A vegetable garden and berry bushes bring forth gastronomic bounty. "We do our own preserving and canning from the garden," says the designer, who has won prizes for his raspberry and blackberry jam.

Contentment and pleasure are what the country house brings to C. J. Ashton: "I don't put a rope around a house. What I love about this place is the wonderful feeling of peace and relaxation that I have here."□

—Barbara Kraft

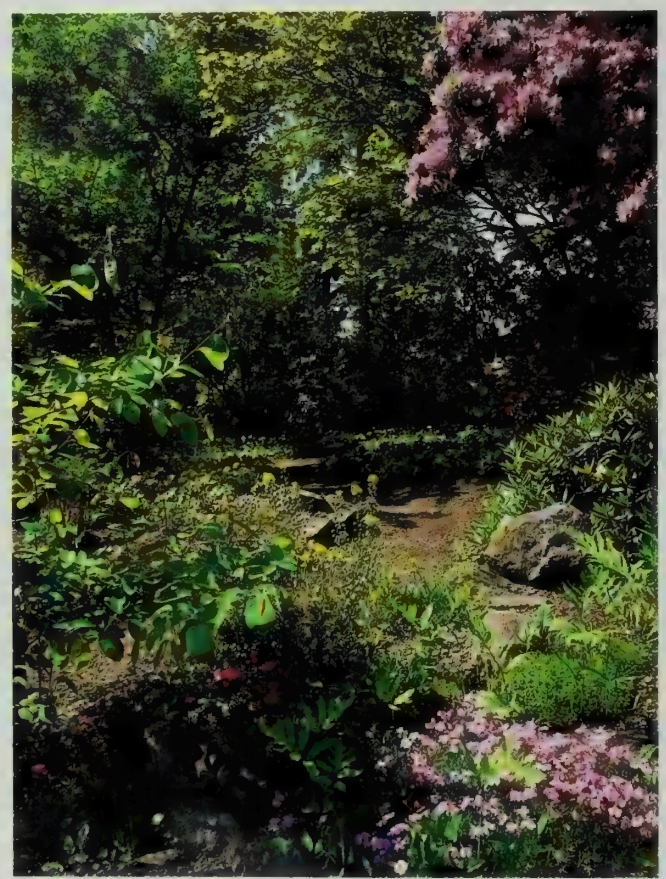
RIGHT: Tucked beneath the eaves, the Guest Room has a homey feeling, just right for long sojourns. The Victorian-era bamboo chest holds a cast-iron toy, a sly equestrian reference to the sporting prints on the wall. The reading lamp is by Koch & Lowy. FOLLOWING PAGES: Multipaned windows, installed one snowy January day, glow with inviting warmth and friendliness.

LITT ME
MIC ANGELO

Gardens: Botanical Legacy in Oregon

Rae Selling Berry's Woodland Sanctuary

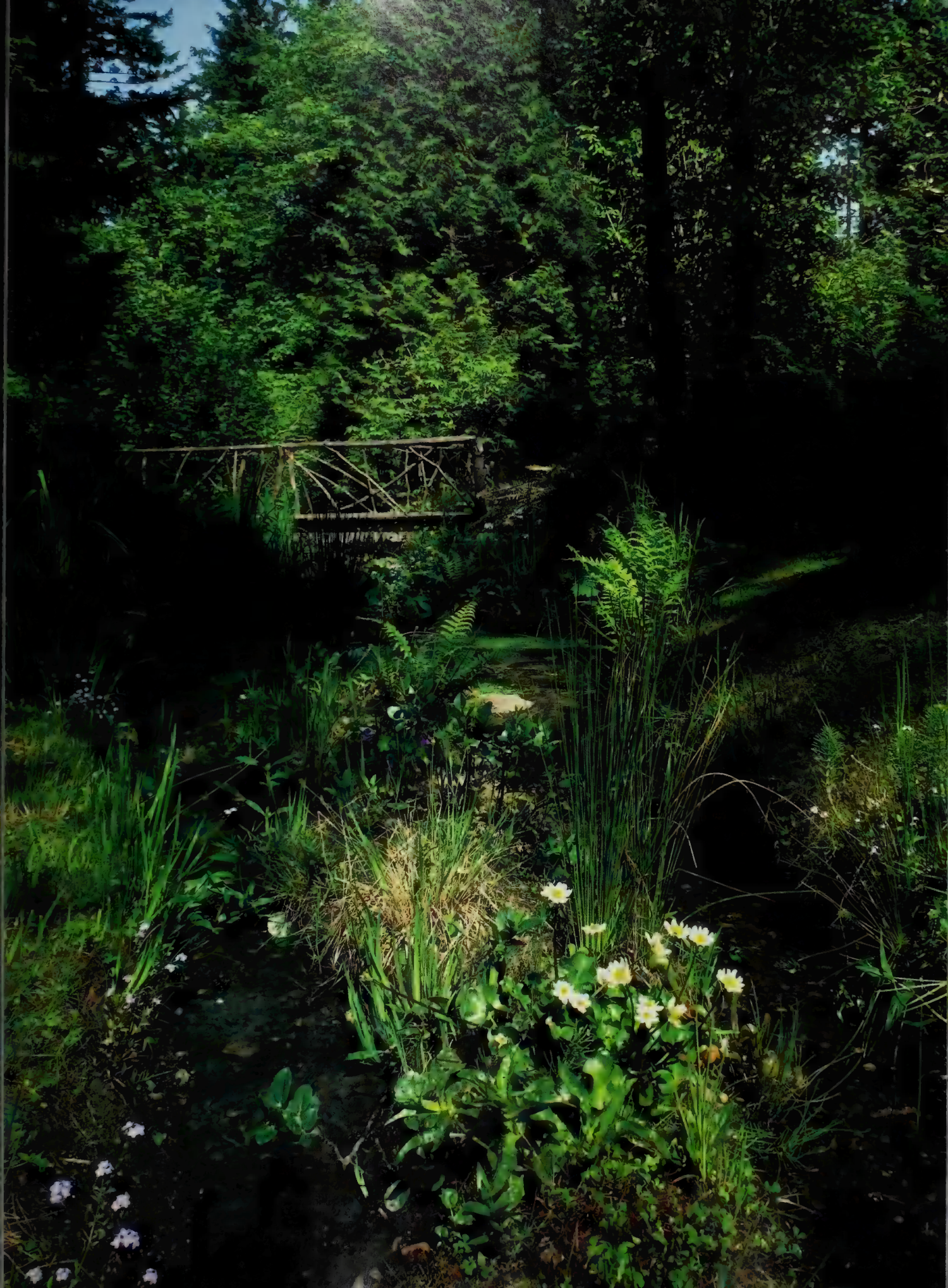
PHOTOGRAPHY BY DICK BUSHER

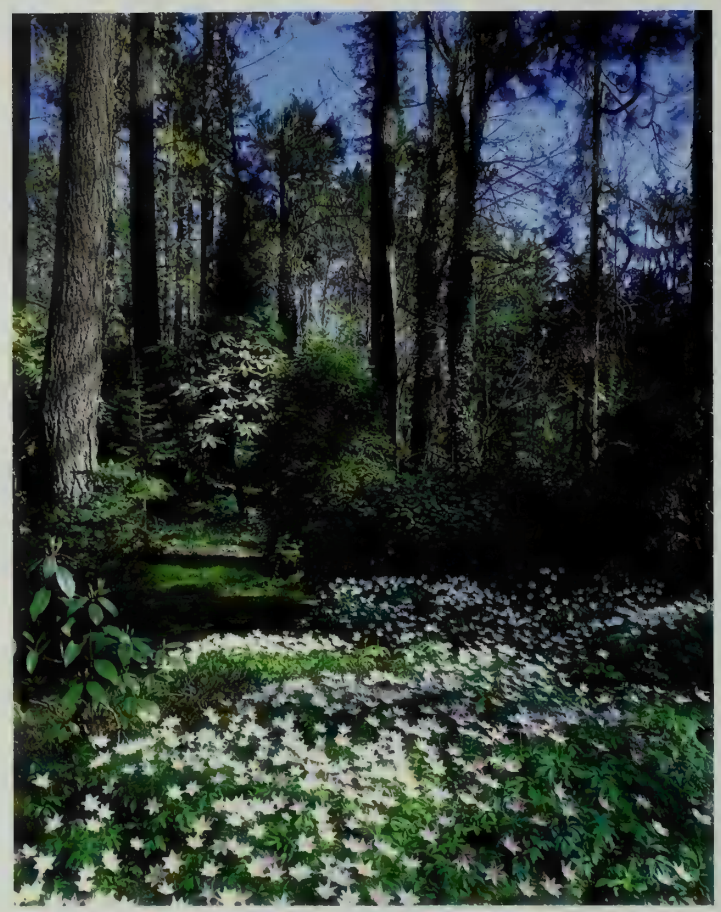


OPPOSITE: A stream gives rise to a water garden in the little Eden of native and exotic plants the late Rae Selling Berry created in Portland, Oregon. ABOVE LEFT: Mingled with moss pinks, mossy saxifrage and *Alyssoides utriculata* are Mrs. Berry's favorite plants—primroses—shaded by Japanese maples and rhododendrons. ABOVE RIGHT: Douglas fir, Oregon ash and a swath of lawn compose a verdant foil for the frothy blossoms of a shadblow tree and a small *Daphne tangutica* from China.

"TO ME HAS COME the joy of almost having a plant choose me," remarked the late Rae Selling Berry of the delicate primroses that were her passion. She had an uncanny sense of the proper habitat for them and is said to have chosen the site for her residence and six-acre Oregon garden upon seeing a moss-encrusted log bridging a woodland creek. This was in 1938, when she was in brisk pursuit of a permanent home for her cherished species collection. With its thick woods and dense, saturated soil, the lush, mist-wrapped valley in southwest Portland was irresistible. Here her favorite plants could truly thrive.

The primroses ushered in the rhododendrons, which, by the thousands, hitched a ride into Rae Berry's garden. They were part of her share of the treasures that were divided among subscribers to the great plant-hunting expeditions to southern





OPPOSITE: Seasonal changes bring cascades of different colors to a plant-studded cliff. Among the rocks are candytuft, poppy-flowered anemone, basket-of-gold and red-fruited rockspray. ABOVE: A drift of European wood anemones finds shelter beneath a canopy of native Douglas firs. *Rhododendron calophytum* is one of more than 1500 mature rhododendrons, representing over one hundred and forty species, found in the garden. The seed was secured through plant-hunting expeditions to Asia.

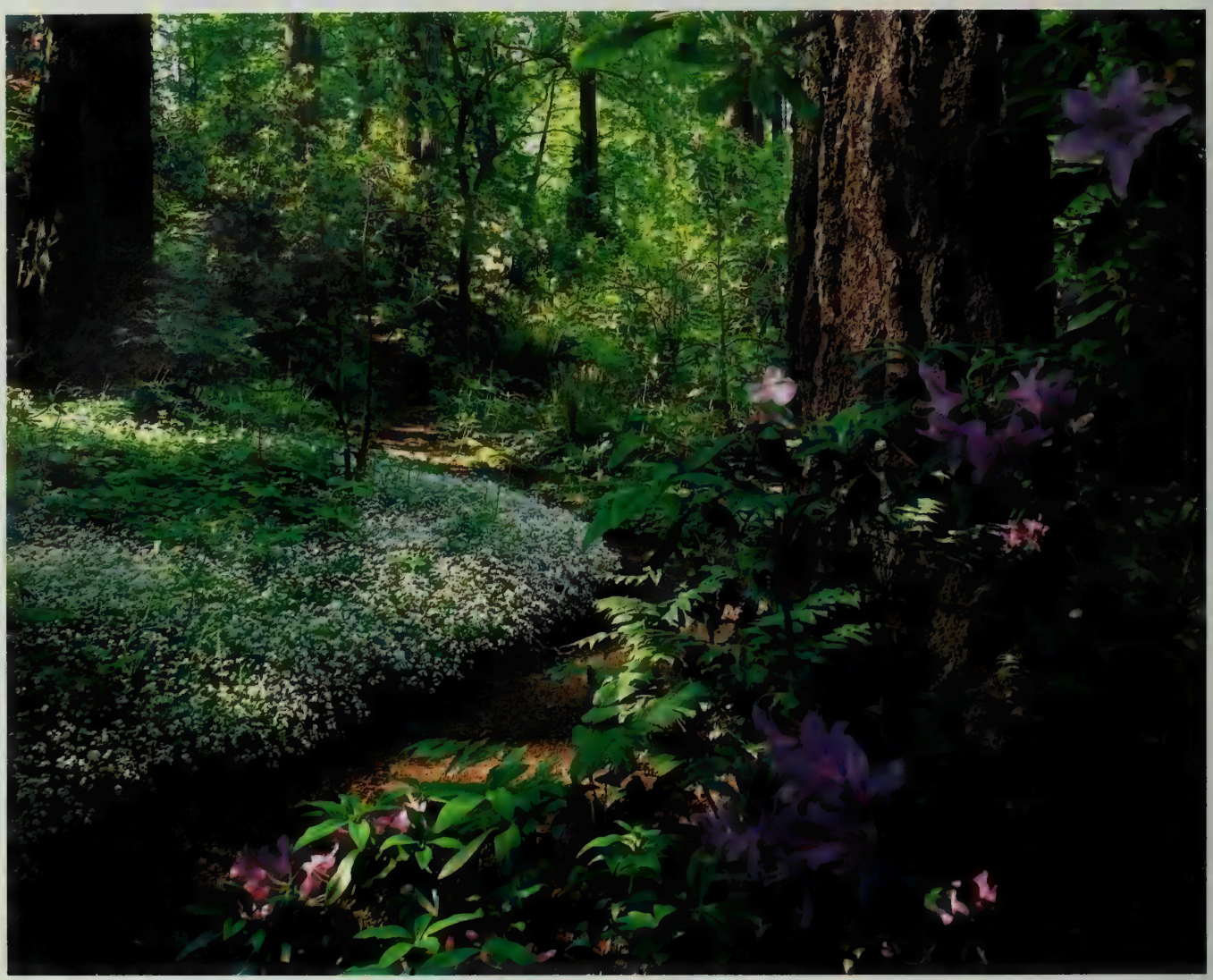
and southeastern Asia before World War II. Mrs. Berry claimed that the rhododendron seed was "foisted upon her," and that she accepted it only in order to acquire the primrose seed. But, as her plantswoman nature would have it, she coddled the rhododendrons as well and she soon had a virtual forest of them. "Nearly everything I have," she wrote, "I have raised from seed—to me, the most fascinating part of the work, if you except the final crowning of success with flowering blooms."

Not being one who could toss out a rarity, she planted all of her seedlings among the existing Douglas firs, sentinels of the steep slope collaring the property like a half-moon. During the planting, many labels were lost, imposing a grab bag arrangement of color and size. This proved to be a blessing in disguise, however, since the resulting design has the appearance of a natural rhododendron forest, reminiscent of the Himalayas.

From the beginning, the newcomers to the garden seemed as content as the natives. "An embarrassment of riches!" Mrs. Berry would frequently exclaim, her voice full of wonderment. The "riches" include a lawn punctuated by island beds of choice flowering shrubs, among them photinia, graceful stewartia, the primitive dawn redwood, an autumn-flowering cherry and stately Chinese magnolias, their dramatic blooms emitting poignant melon scents in the early spring. Close by, in the moist area between the lawn and woodland, colonies of vivid primroses grow in horseshoe-shaped beds.

Farther on, a gentle slope spills into an almost secret, hauntingly picturesque meadowy bog and a stream crossed by a rustic bridge. Musical rivulets make their way through lush populations of marsh marigolds, pale forget-me-nots, ferns and irises, to which Indian rhubarb and horsetail offer spiky contrasts.

Behind the house is a small cliff and a sunny plateau enlivened by an alpine rock garden fashioned by Mrs. Berry's last gardener, Jack Poff, who tends the garden today. In this hospitable spot,



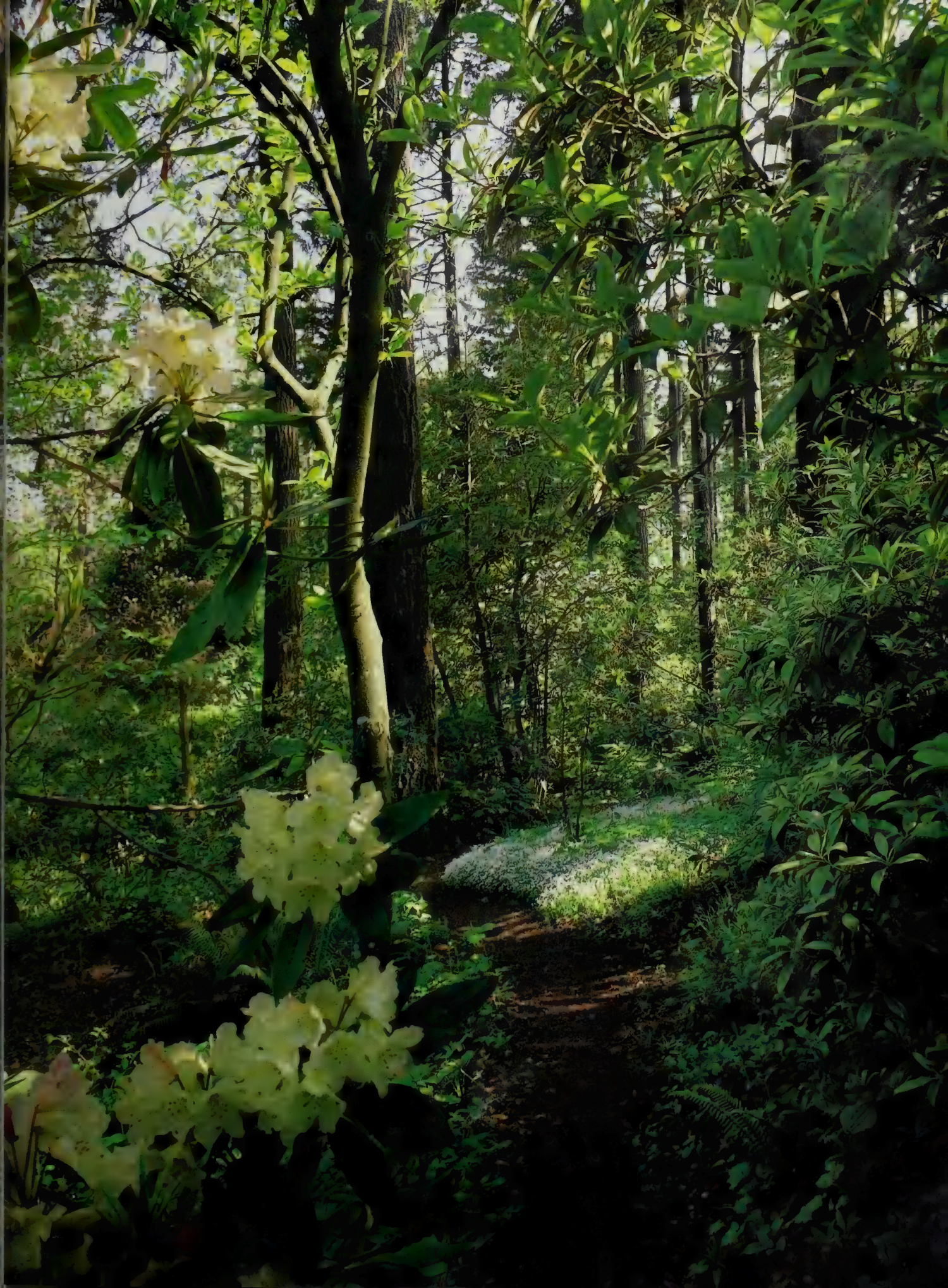
OPPOSITE AND ABOVE: A narrow trail leads through the cool, moist woodland area. "I have so little room, I can't waste it on paths," Rae Berry would say. Here, arranged in a random manner, is the major portion of the rhododendron collection, interspersed among native Douglas firs and underplanted with Oregon natives. The patches that resemble early winter snow are sweet woodruff.

created of volcanic rock and a mixture of soils, were planted European, Himalayan, Korean, and native alpines, which, next to the primroses, were Mrs. Berry's favorites.

Undaunted by the deafness that had afflicted her from adolescence, she studied the habitats of alpines, and collected specimens for her garden on pilgrimages to Canada, Alaska and throughout her native Northwest. She prowled indefatigably, enduring harsh weather and rugged terrain, even when she was advanced in years. Often just a glimpse of a coveted alpine would make the entire arduous trip worthwhile. "The higher up we go, the higher my spirits," she would say. Tenacious and determined as she was, Mrs. Berry respected a plant's independence if, after several attempts at transplanting, it still refused to grow for her. Of an elusive alpine flower, she wrote, "If this attempt fails, I'll leave her to enjoy her health and happiness on the heights."

Rae Selling Berry fully expected her beloved garden to "go the way of the bulldozers" after her lifetime; she had seen so many others she deemed "just as fine" meet this dismal fate. Fortunately, however, her passion was shared by the Friends of the Berry Botanic Garden, who, after her death at the age of ninety-five, secured the property, with the help of Mrs. Berry's heirs. Today this group continues to maintain and expand her small wonderland in a spirit as devoted and caring as her own.□

—*Josephine Zeitlin*



Smitten by the Country

The Infectious Charm of a Venerable Connecticut Cottage

INTERIOR DESIGN BY ARTHUR E. SMITH
PHOTOGRAPHY BY PETER VITALE

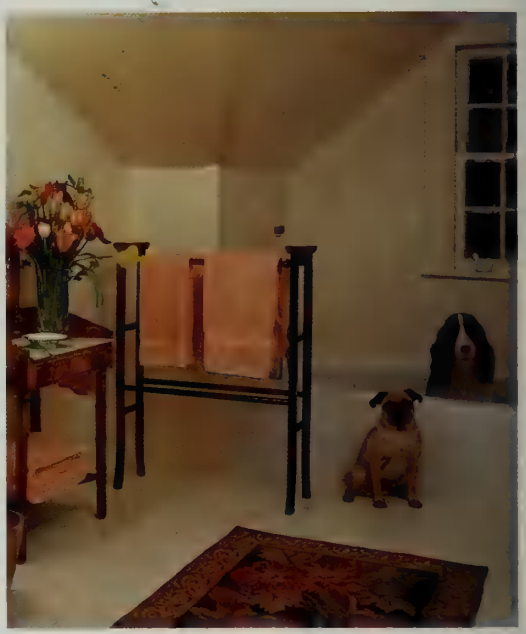
ABOVE: Built in the 1740s and subsequently expanded, this Connecticut cottage still puts forth a simple façade consistent with its New England architecture. A white fence and window boxes add to its intrinsic appeal. OPPOSITE AND FOLLOWING PAGES: Antiques and a variety of patterns establish a convivial mood in the Living Room. Arthur E. Smith chose chintz upholstery in a flamboyantly intricate design, and used an antique needlepoint rug from Stark as a more formal counterpoint. A pair of decoupage lamps pick up the floral motif in another medium. Contributing to the overall warmth of the room, an 18th-century American ladder-back chair, a Louis XIV bench and an 18th-century English coat of arms on a wood panel repeat the rich tones of oak beams and flooring. The low Japanese table centered in the seating arrangement is from Naga Antiques.

THE HOUSE IS A snug Connecticut cottage built in the 1740s. Tucked into the woods, it looks deceptively small, but, in fact, wings added over the years enlarge it to include seven bedrooms and nine fireplaces. The new owners, an expansive couple from the South, had left an airy, up-to-date apartment in Florida, to move to New York. They bought the Connecticut house as a weekend retreat and a place to which they can bring family, along with two dogs and two cats, and friends in large numbers. As the redecoration began, however, their plans changed, and they decided to make it their main residence.

The seeming contradictions and complications of this change of mind did not offset the main advantage of the project for designer Arthur E. Smith; he was working with clients he knew well. In fact, he had designed their Florida apartment, where pale colors, mirrors, cool travertine floors and a streamlined lack of clutter were called for. Stylistically,

OPPOSITE Chintz from Brunschwig & Fils, the restrained *Eglantines*, for the chairs, and a neutral-toned weave for the draperies, complement the quiet atmosphere of the Dining Room. Solemnity is dispelled by a gold-leafed rooster. Small-paned doors on the antique English corner cupboard echo those in the French doors. ABOVE A room of endearingly small size, the Library is the designer's favorite. By staining bookcases and woodwork black, he provided a sober background for the lively Cowtan & Tout chintz covering armchair and ottoman. A bronze floor lamp from Nesle and an early-19th-century English woodworking table complete the tableau. A cashmere throw is on hand for cold evenings.

The effortless balance of country comfort and easy elegance.



OPPOSITE: Flower-bedecked chintz from Brunschwig & Fils and a Portuguese rug from Stark, in a Guest Room, continue the design scheme established in other rooms. The figure lamp is from Marvin Alexander. LEFT: Gazebolike in its décor, the screened Porch has a rustic look, with painted settee and chairs, and a late-19th-century English "twig" garden seat, used as a table. ABOVE: The Guest Bath represents an ingenious solution for an awkward space. Family pets seem at home here.

eighteenth-century Connecticut is a world away, but the designer was confident these open, friendly people could have the interiors they wanted, while meeting the demands of the house. These are the working principles Arthur Smith had learned from his longtime mentor, Billy Baldwin.

Respect for architecture, and providing comfort, were the foundations of Billy Baldwin's practice, and Mr. Smith has made them his. "I think English homes have a wonderful sense of comfort. A person's needs are always kept in mind—a man will have an ottoman, reading lamp, a throw for cool days," he says. That tradition is utterly appropriate for this fine old house. "In general, American homes have not been as well thought out in these terms, but comfort is really the bones of this house. No one wanted it to be treated as an antique," he points out. Nevertheless, the look was quite new to his clients, so Mr. Smith started with a single area—the living room.

To emphasize the dark, sculptural beauty of the oak beams, he painted the walls and ceilings linen white. For suitable patterns and colors, he turned to chintz, used in the English way. "It's very typical, in English country houses," he says, "to find a dominance of chintz, yet it never seems cute. This house itself is cute, you know, in its scale. It's really a grown-up cottage." The sophisticated chintz he chose for the upholstery manages to be cozy, while acting as a subtle foil to the charm of the room.

Trying for the same effortless balance of country comfort and easy elegance, the designer introduced needlepoint in the form of a nineteenth-century rug of subdued hue. It turned out to be one of the furnishings the residents liked best. As one of them observed, "This is like buying a painting, except that it's on the floor, and we're walking on it."

Once they had a chance to consider the basic scheme for the living room—a "dominance" of chintz with

a harmonizing needlepoint rug—Mr. Smith used variations of it for the other rooms. The dining room chintz is a more formal pattern, the rug a contemporary Portuguese in a traditional design. Mr. Smith's favorite room, a tiny library off the dining room, is just big enough for a pair of upholstered chairs, covered in a flowery chintz with a dark background. The rug is another antique needlepoint, just eight feet square. Paneled walls and built-in bookcases, stained black, give the minute space a surprising sobriety and dignity.

Upstairs in the guest rooms, matching chintzes are used even more generously. The theme ends, however, in the master bedroom, which opens to a screened porch. "When you go to bed," Mr. Smith says, "you want a slight change. Once a day, you need to walk into a calmness." The main fabric here, a pale print, has a handwoven look; the carpet, a quiet geometric pattern.

Throughout the house are furnishings that Mr. Smith and his clients, together and separately, shopped for in Europe and on the East and West coasts. One by one, for about six months, the various pieces were found and fitted in to give each room distinction. The only things the designer had made were the flowered decoupage lamps, and they have pleased the owners as much as the collection of needlepoint rugs. "They were sort of bitten by them," Mr. Smith says with a grin, and the residents have ordered others since the house was completed.

Warm and luxuriously comfortable, the house is never lavish, thanks to a dictum of one of the owners, which she often puts as a question: "What does it *do*?" she asked Arthur Smith again and again. The answers he gave impose an overall discipline and modesty, just right for a venerable New England cottage that has become a twentieth-century home for a thoroughly modern family. □

—*Charles McLaughlin*

Architecture: John Lautner

PHOTOGRAPHY BY MARY E. NICHOLS

"MY HOPE IS TO CREATE beautiful things for human beings to feast their eyes on," says John Lautner. His recently completed house for Allan Turner and Jude Risk-Turner in Aspen, Colorado provides a revealing portrait of the richness and complexity of the current architectural scene in America. The design is also an important note about Mr. Lautner's contribution to American architecture from the late 1930s to the present.

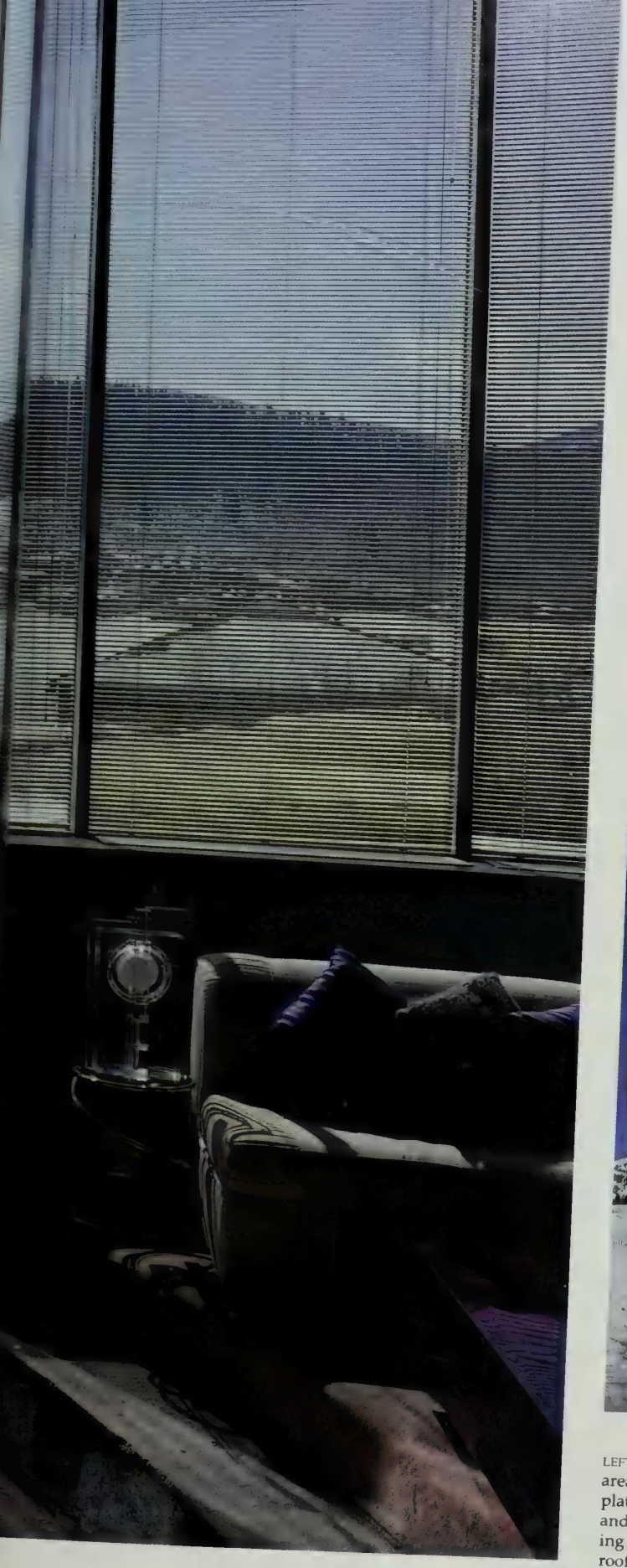
One of the less obvious aspects of the realization of a building is the process a client goes through in choosing a designer. Mr. and Mrs. Turner, who have a beach house in Marina del Rey, California, decided in the late seventies to build a second home in Aspen. Immediately they began a determined search for an architect who would best express what they desired for their home in the rugged Colorado mountains. After exploring the typical design routes, visiting innumerable buildings and looking through the current architectural magazines, Mr. Turner—on a boat trip up the California coast—spotted an unusual house under construction in Malibu. The Turners subsequently visited the shell-like residence designed by Mr. Lautner, and the high interior space promptly captured their imagination. Here indeed was the architect for their projected Aspen house.

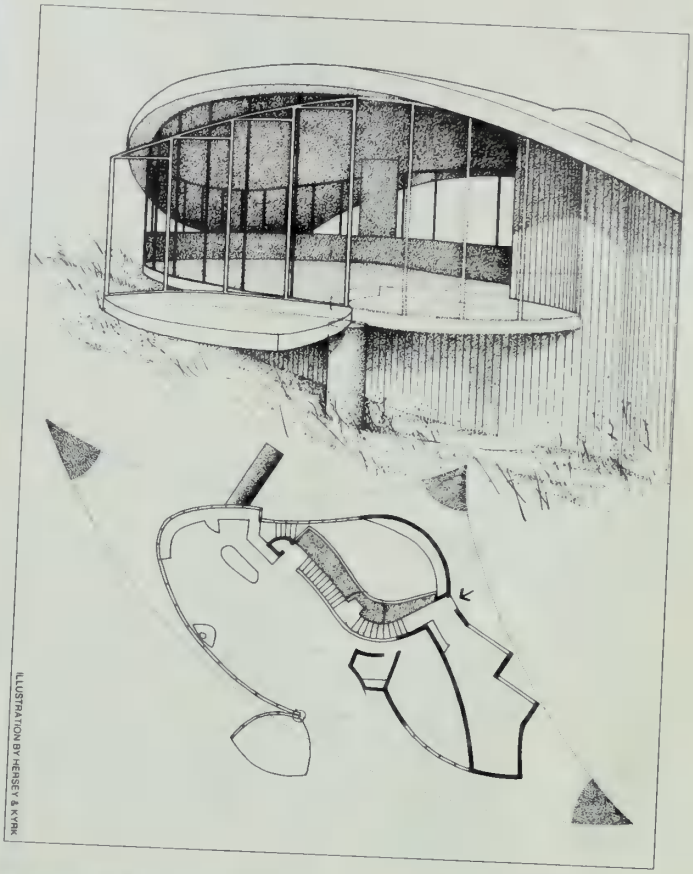
Since the Goethe Bicentennial celebration in 1949, Aspen has enjoyed an extraordinary array of buildings designed by distinguished architects, ranging from the work of Herbert Bayer to that of Charles W. Moore. The question of what is appropriate architecture for a late-Victorian mining town set in a spectacularly high mountain valley has never been resolved. The answers have ranged from highly rationalist designs to woodsy Swiss chalets; from tall, angular "Victorians" to theatrical re-creations of western-style stockaded forts. In the early 1970s Mr. Lautner remarked that architecture "represents the time and place . . . it portrays the time and thinking of a people in a specific area," and without question, Aspen's architecture of the past three decades does just that.

Mr. Lautner's concept of architecture differs from that of most of his contemporaries. Though he has said repeatedly that he is deeply serious about architecture, he does not exclude from his designs those all-too-frequently neglected human qualities of romance, mystery and delight. In his use of reinforced concrete, steel and the image of the machine, John Lautner has shown his infatuation with technology. But his involvement in mid-to-late-twentieth-century technology is not simply a factual one. It is romance—at times almost a science fiction version of the future—that characterizes his designs and makes his work memorable.

The constant smile, the twinkle in

John Lautner designed Mr. and Mrs. Allan Turner's home in Aspen as a sweeping curved shell dramatically set against the Colorado mountains. OPENING PAGE: The structure echoes the shape of its setting. PRECEDING PAGE: In the winter, the house appears as a snowdrift. RIGHT: Soaring upward is the snow-covered sod roof. ABOVE: The stairway, abutted by a carpeted wall, leads from the entrance to the living area.





LEFT: A movable platform is the striking focus of the living area. Sculpture by George Turner; lamp from Italdesign. ABOVE: The platform pivots open to create an outdoor deck. TOP: An elevation and a plan of the house show its setting on the hillside site, the flowing arrangement of rooms, and the three points where the curved roof becomes the structural support rising from the ground.

the architect's eyes, are captivating personal qualities that are reflected in his buildings. In the Turner house these characteristics are visible in the manner in which he set this fragment of a concrete shell into the top of a low hill, mimicking its shape. From the lower level entrance, up the curved stairway so mysteriously lighted by a deep ocular skylight, to the living area with its curved-glass wall, the house has the enchanted quality of a spaceship. The interconnected spaces of the interior are almost theatrical, but this drama is openly muted by the warm interior colors and contrasting textures and by the play between the building and the ever-changing episodes of the mountain scene, always visible through the long band of glass wall.

Logic and playfulness continue throughout, most markedly apparent in the movable section of the living area, which opens up 180 degrees to serve as an outdoor deck when the sun is warm. Below, in the master bedroom area, the twentieth-century technological image is conveyed by the bathroom sauna. This is countervailed, however, by a concrete tunnel leading outward, so that a classic Scandinavian experience can be concluded with a plunge into the snow.

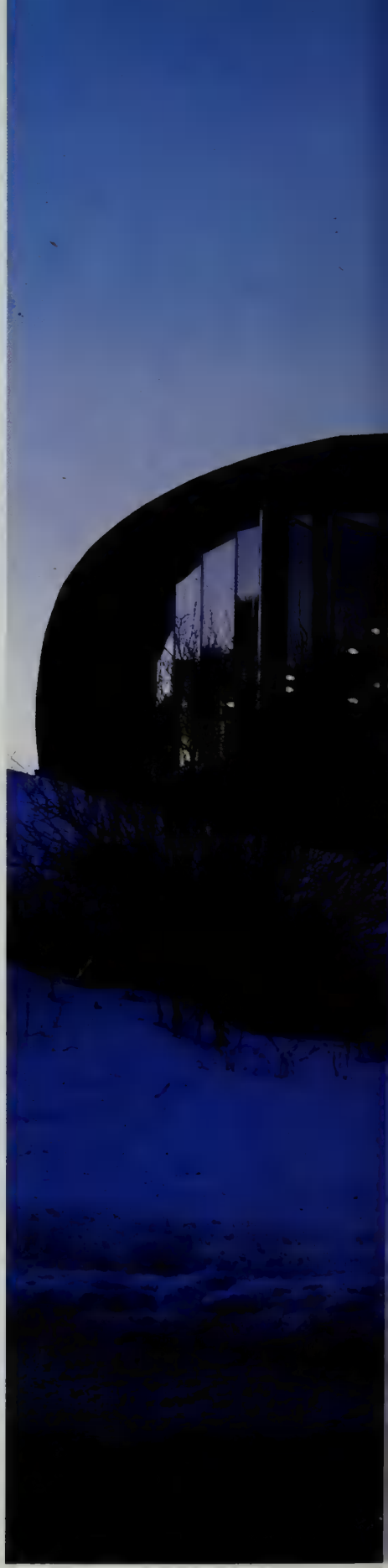
The form of the house, a segment of an arch resting lightly on the ground at three points, is a striking engineering feat in concrete. As the Turners have observed, the continual expansion and constriction of the concrete shell due to temperature changes seem to mysteriously transform the dwelling into a living, breathing creature. It is, as well, a building that continues the centuries-old traditional fascination of architects with the ideal form of nature: the sphere. Mr. Lautner's involvement with the sphere—and fragments of it—is, however, always specific, and his architectural designs seem to comment more upon the abstract ideals of the machine in the twentieth century and on his inherently romantic view of nature.

Externally, the house, with its sod roof, and its form—a miniaturization of the hillside site—mirrors John Lautner's belief that a building should be played off against nature. In the winter months the dwelling becomes an extension of the hill, another snowbank, with a secret cavelike window peeking out of its base. In summer, the sod roof is covered with grass, blending into the landscape. Then the low, convex-arched roof is decidedly visible from the south, and almost hidden from the north. From a distance, its form is both singular and assertive at one moment; at the next moment it does not seem to be architecture at all.

"Nature is timeless," Mr. Lautner comments. His ideal as an architect is to create timeless situations, and when accomplished, ". . . a structure will please forever." This epitomizes what he and the Turners have sought and produced in the Aspen house.□

—David Gebhard

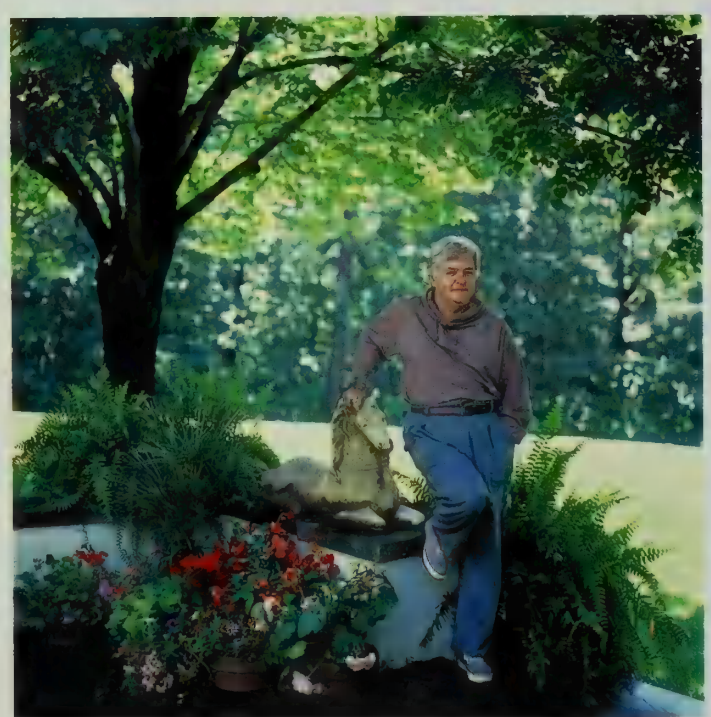
ABOVE: A carpeted wall contrasts with the concrete ceiling in the Master Bedroom. Interiors by Jude Risk-Turner. Lamp from Italdesign. RIGHT: "At night the neighbors see the lights as little stars in this shell-mound in the landscape," says Mr. Lautner. Here technology and nature are in harmony.



Paradise Found

Geoffrey Beene's Long Island Retreat

PHOTOGRAPHY BY PETER VITALE



ABOVE AND TOP: Fashion designer Geoffrey Beene pauses amid the eight acres of gardens and sylvan grounds surrounding his Long Island country house. RIGHT: One side of the Living Room is formal, the other informal. Says Mr. Beene, "It's like the clothes I design. . . . eclectic. It's made up of things I love." Fresh flowers throughout the house are perpetual reminders of the designer's passion for gardening: "You are always rewarded with something beautiful." Mr. Beene designed the polka-dot fabric. Louis XVI–style table from Kentshire Galleries; carpets from Stark; low table and leather on chairs from Karl Springer.

AN AURA OF SILENCE surrounds the symmetry of Geoffrey Beene's country house on the north shore of Long Island. It is a place in which the senses are heightened with a serenity hard to come by in New York City—forty-five minutes away—where Mr. Beene is head of the renowned fashion house that bears his name.

A man of singular sensibility and charm, Geoffrey Beene offers the dual image of reclusiveness and generous sociability. Indeed, the Louisiana-born designer, whose speech and demeanor continue to reflect the southern amenities of a childhood spent on his grandfather's plantation, retains the almost lost art of exquisite courtesy and genuine wonderment vis-à-vis things beautiful.

While walking through his immaculate grounds, relishing the delights of the flower and vegetable gardens, the stillness of a reflecting

ABOVE: The country light sometimes floods, sometimes drifts, through the undraped French doors in the Living Room, influencing the designer to rearrange the furniture as he observes his changing environment. RIGHT: Among Mr. Beene's cherished possessions in the Living Room are a 17th-century French iron garden sphere, an antique straw box from Japan, and antique Chinese vases and a screen. Painting by Fumiani. Sconce from Nesle.

pool and the large orchid-filled greenhouse, Mr. Beene communicates a sense of utter contentment. "This is my very first house," he says. "And I never really wanted a house. I was very happy with an apartment in the city or just going away on holidays or weekends to someone else's house. I thought a house would be too much trouble. But it's not. It's an enjoyable responsibility."

The house, with its clear yet subtly articulated geometry, is in sharp contrast to his Art Déco maisonette in Manhattan. There, space is compactly organized. Everything is in its place and, as Mr. Beene puts it, "nothing will ever be moved or changed.

"Unlike my apartment, this place is in *constant* change. I'm so influenced by the light in the country that I can't resist moving a piece of furniture to another area—trying this or that, because I have time here to observe my environment, and because the light is so wonderful."

Although Mr. Beene enlisted the help of interior designers Philip Haight and Michael Krieger ("They were kind enough to do the tedious things like draperies and such"), the decoration of the house has been entirely his own. "It's very much like the clothes I design—using any number of shapes and textures. It's eclectic. It's made up of things I love. There are Oriental pieces and a lot of eighteenth-century French furnishings. But I'm always throwing in something modern. For example, when I show my collections, you'll see clear plastic bracelets. Well, in my house you'll notice accessories that are also inexpensive and ordinary, but they're placed in a certain context—and it works. And as in my designs, I've tried not to use colors that are too loud, because they would take

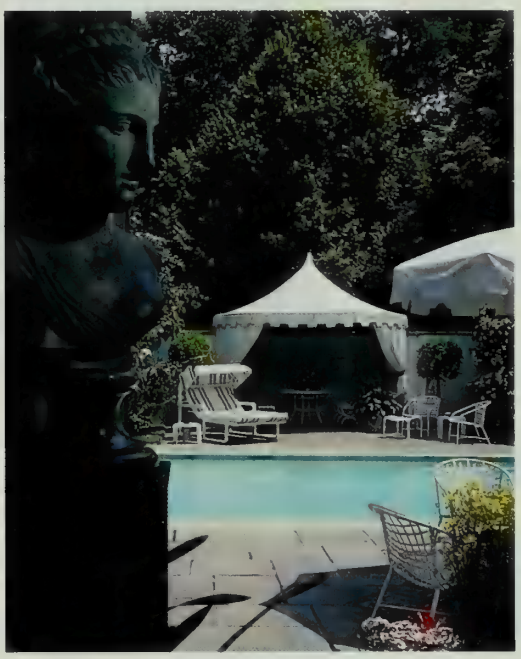
ABOVE: A contemporary table by Karl Springer emphasizes the air of French Neo-Classicism in the Dining Room. Dufour et Leroy *papier peint*, circa 1825, covers a three-panel screen. Drapery fabric from Brunschwig & Fils, carpet from Stark, and chandelier from Nesle. China is Wedgwood; silver and crystal are from Tiffany. LEFT: On a terrace, acanthus-motif chairs, treillage and a stone bust carry out the Neo-Classical theme.

away from the objects—the details."

So involved has the designer become with the pleasures of his country home, that he has already acquired a new one—in Palm Beach. "Houses are emotional things," Mr. Beene says. "You form attachments. It's a love affair. I've never been interested in stocks and bonds or in playing the market—for me this is a far more meaningful investment."

It is a measure of Geoffrey Beene's extraordinary sense of elegance that he continues to remain in the forefront of American fashion. Of late, his work has acquired the look of luxurious practicality—a quality in keeping with today's modern woman. "Because my clothing is very expensive, I feel I must give women something in return. This means not only providing beautiful fabrics, great workmanship and, I hope,

continued on page 144



LEFT: An antique cast-gesso bulldog and rooster pillow are whigmaleeries in the Master Bedroom. "I watch the sunrise from my bed," says Geoffrey Beene. "I'm up at five-thirty each morning—just a gentleman farmer, I suppose." Chair fabric from Manuel Canovas; daybed from Hasi Hester. ABOVE: A bronze bust of a Roman goddess presides over Mr. Beene's Arcadia.

Antiques: Magnificent Maiolica

Prized Pottery Triumphs of the Italian Renaissance

BAY HIPPISLEY

ABOVE: *Pilgrim Flask*, Faenza, 1480; 13" high. Rare in both form and decoration, this piece has a center bearing an unusual waterwheel design and edges embellished with carefully painted peacock-feather motifs. Cyril Humphris, London.

OPPOSITE: *Coppa Amatoria*, painted by Nicola Pellipario, Castel Durante, circa 1530; 9" in diameter. Created by one of the masters of maiolica painting, a portrait of a young woman is flanked by two scrolls bearing her name. Christie's, London.

DURING THE RENAISSANCE, when a young nobleman of the house of Medici or della Rovere wished to court his beloved, he turned, not to gemstones, but to the artistry of the potter. He realized that a richly colored maiolica vessel known as a *coppa d'amore*, emblazoned with a pierced heart and filled with sweetmeats, could say more about the nobility of his intentions than any jewel.

That so important a mission could be entrusted to a vessel formed of humble clay reveals much about the development of the tin-glazed earthenware known in Italy as *maiolica*. At the close of the Middle Ages, clay was considered to be a base material, and the earthenwares made of it were often crude, shunned by the well-born

FELICIANO

BAY HIPPISLEY

Albarello, Faenza, 15th century; 11" high. This unusual cylindrical drug jar has an incurved neck and foot and is uniquely adorned with fan-shaped palmettes offset by an egg-and-dart border. Edward R. Lubin Gallery, New York.

ABOVE: *Berettino Dish*, Casa Pirata, Faenza, circa 1525; 9½" in diameter. A center medallion depicting the martyrdom of Saint Sebastian is surrounded by an intricately worked border with dolphins and cherubs. Christie's, London.

OPPOSITE: *Syrup Pot*, Siena, circa 1520; 9½" high. Gaily colored mythological beasts and the name of the doge Dia Moroni distinguish this vessel, from one of the oldest centers of maiolica production. Cyril Humphris, London.

in favor of vessels formed of metal, glass, wood or even leather. Yet by the end of the 1400s this stature had changed; personages of no less importance than Pope Sixtus IV and Lorenzo the Magnificent, in letters to well-wishers, expressed gratitude for gifts of elegant maiolica vases that were prized as much as if they had been fashioned of gold or silver.

The transformation of maiolica from rough earthenware to noble prerogative occurred swiftly. Seized by the creative vigor of the Renaissance, and enriched by a broadened palette and increasingly sophisticated painted ornament, maiolica took on new splendor. Happy admixtures of Renaissance and Gothic motifs, drawn with a bold sense of line and pattern, appeared during the fifteenth century. Profile portraits charged with the humanistic spirit were encircled by foliage derived from Medieval illuminations, and age-old heraldic emblems were offset by borders inspired by Renaissance brocades. Special designs were created to commemorate marriages and births or to celebrate political intrigue. The common peacock-feather eye motif was, in fact, often used as an expression of popular support for the lord of Faenza, representing an allusion to his mistress, whose family name, Pavoni, was a form of the Italian word for peacock.

By the opening of the sixteenth century, a great diversity of forms—wine coolers, *tazze*, ewers and vases—had established maiolica in court, to stand with honor on inlaid *credenze* beside gold plate and *cristallo* vessels. Many of these wares were showpieces, ornamented with unprecedented artistry. Created solely for display, and often overglazed in rich metallic lusters, they were designed to "refresh the sensibilities." Inspiration was frequently taken from the writings of classical antiquity, or from engravings after the work of such artists as Raphael, Mantegna, or Parmigianino. In 1520, Duke Alfonso I of Ferrara, however, went so far as to request that Titian himself superintend a commission. Charioteers raced and Olympian gods disported themselves on these elaborate creations, which, like the magnificent dinner services produced by ducal manufactories as diplomatic gifts, spread the renown of maiolica throughout the continent.

So great was this esteem that master potters often became celebrated in their own right. Princely patrons vied for their services, received them at court, and in at least one case,

MORON

granted a gifted potter a patent of nobility. No expense was spared in the intense competition among monarchs for the finest painted wares. Queen Christina of Sweden was one of many to become enamoured of a set of 380 maiolica drug jars housed in the palace at Urbino. After a grand duke of Florence offered an equivalent number of silver vessels for them, it is said that she abandoned all prudence and offered to purchase them for their weight in gold.

Triumphs of painted decoration and glazing technique, the finest earthenwares of the Italian Renaissance please the eye and refresh the spirit even today. Like Christina, we are tempted by them at any price.□

John A. Cuadrado

ABOVE: *Dish*, attributed to Orazio Fontana, Urbino, circa 1540; 15½" in diameter. Traditional scenes were a favored maiolica subject, as in this depiction of the legendary Roman hero Marcus Curtius leaping into the chasm. Cyril Humphris, London.

OPPOSITE: *Oak-leaf Jar*, Giunta di Tugio workshop, Florence, circa 1431; 10" high. A saddle-backed boar, badge of the ancient Pistoian family of Panciatichi, is pictured running among branches of oak leaves. Rainer Zietz Ltd., London.

Anchored by Sea and Sky

A Halcyon Setting on Diamond Head in Harmony with Nature

INTERIOR DESIGN BY ALBERT GEORGE GROBLEWSKI III
PHOTOGRAPHY BY RUSSELL MACMASTERS

Dramatically situated on Diamond Head, the home of Eaton ("Bob") Magoon, Jr. takes great advantage of its natural setting. The three levels of the house encompass spacious interiors that offer Mr. Magoon solitude for his creative pursuits, as well as ample room for entertaining. OPPOSITE: Musical performances are often staged in the main courtyard before a 25-foot gilded shell; a Thai lion guards one side. The reflecting pool is also used as a Jacuzzi whirlpool. ABOVE LEFT: Each level of the house has its own lanai, the traditional Hawaiian response to a perfect climate and view. ABOVE RIGHT: An inveterate animal lover, the owner keeps a menagerie that includes dogs, rabbits, a cat and this pair of peafowl.

ONE OF TWO THINGS happens to those who live on islands. Either the limited boundaries confine the spirit, or the infinite horizons release it.

By heritage and creative inclination, Eaton ("Bob") Magoon, Jr., a Honolulu businessman, playwright, composer and patron of the arts, is a wide-horizon man. His terraced home, cascading down the slope of Diamond Head on land that once belonged to King Lunalilo, is the ideal setting for the expression of a free spirit.

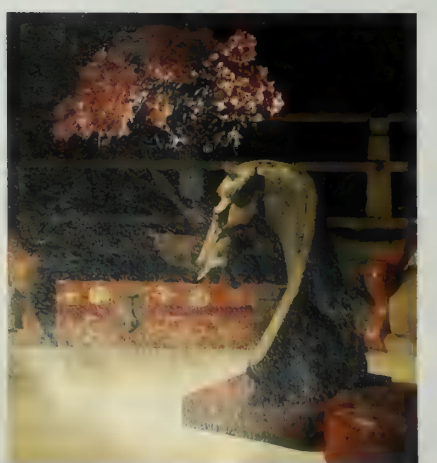
Anchored to the mountain between sea and sky, the triple-tiered house, both exterior and interior, was designed by architect Albert George Groblewski III as an extension of the spectacular natural surroundings.

"Albert was very aware of my attunement to nature as a source of inspiration," says Bob Magoon. "I needed a home that afforded me the seclusion necessary for creative activity, without denying me the pleasure of having frequent houseguests, and entertaining friends." The result is a spatial arrangement of open rooms that allows unimpeded flow between indoors and out. "The blessings of our Hawaiian climate permitted a tropical variation of a Beekman Place townhouse, but instead of the East River as my view, I have the sweep of the Pacific Ocean. Parked at my sandy curb are not automobiles, but surfboards," Mr. Magoon observes.

"I've surfed here all my life, having grown up on the seaside property originally acquired from royal land by my grandmother, Emiline Afong Magoon. She was the oldest of sixteen children born to Chun Afong, the first mandarin to leave China for the 'Isles of the Sandalwood Mountains,' as the Chinese called Hawaii."

The Magoons of Diamond Head trace their Polynesian lineage to the Hawaiian kings. Intermarriage with sea captains added New England bloodlines. "I'm Chinese, Hawaiian, English, Irish, Scottish and French," he says, "so I wanted my home to echo the mixed heritage of Hawaii that

"I want my home to echo the
mixed heritage of Hawaii that accounts
for so much of its vitality."



OPPOSITE ABOVE AND BELOW: "The house is acquiring a lovely patina, a weathered softening of colors and textures that enhance its beauty," says Albert Groblewski. Open to capture the trade winds and spectacular view, the Living Room conveys a serene attitude, with rattan and wood furnishings. Chinese artworks, including a sculpture of a horse's head and a painted dowry chest, reflect aspects of the owner's and the islands' heritage. ABOVE: In the Music Room, Bob Magoon, author of two Broadway musicals, often composes at the English concert grand piano, made in London, circa 1877. A Japanese screen from the Edo period depicts a frieze of cranes.

accounts for so much of its vitality."

While attending Yale, Bob Magoon began composing songs, and his musical avocation is now as serious a part of his life as his executive vocation. Two of his musical comedies have played on Broadway. One of them, *13 Daughters*, was inspired by his Chinese grandmother.

"When Bob asked me to design his house on Diamond Head, I was in awe of the task," admits Albert Groblewski. "How was the essence of this varied background to be expressed in a home that would also capture the trade winds, sunrises and sunsets of Hawaii? The house had to be open to the elements, yet immediately secure, in the event of sudden tropical storms." The answer was electrically operated steel walls that could be closed by push-button control. This sleight-of-hand shifting of walls gives the house its magical quality of instant expansion and ever-changing moods.

The unifying factor of the flowing interiors is the pale coralstone floors, which become, in effect, a continuation of the beach. This cool flooring was modeled after that found in the old country houses of Hawaii.

The soft monotone is continued in the rattan furnishings, off-white natural fabrics and bleached koa paneling, creating a casual elegance that is the keynote of the house. It is the perfect neutral background for brilliant accents of aquamarine ocean, emerald vegetation and jewel-bright blossoms. "The sea and foliage were too dominant to attempt decorative competition," explains the designer.

Bob Magoon's varied heritage is reflected in a honed collection of

OPPOSITE: Centered prominently in a rayed design scored into the coralstone floor, a travertine table is the striking focus of the Dining Room. A domed ceiling lined in gold leaf improves acoustics so that conversations can be heard above the sound of the surf; deep recesses in the bleached koa-paneled walls are lined with the same gold leaf. The area also serves as the entry space for the top level of the house. ABOVE: Louvered sliding doors and flowering plants provide a smooth transition from the Master Bedroom to the lanai beyond. The bed, resting on a dais of antique parquet flooring, appears removed from the rest of the room. Armchair and chaise longue are from Wicker Works.

heirlooms and antiques that spike the interiors with a dash of strong color: a turquoise Ming bowl that belonged to Chun Afong; a royal lei of vivid orange feathers, believed to have been worn by King Liloa; red Chinese dowry chests.

"It's a marvelous house for entertaining," according to the owner. "A hundred guests are lost in the open rooms—the most remarkable feature is the flexibility of the space.

"By the time I was born, the property had been divided among the heirs, with my share a vertical 5,000 feet." In an area where land is highly valued, Mr. Magoon felt compelled to take full advantage of every square inch. An example is the oval, koa-paneled entrance on the top level. A round travertine table is the focal point, and concealed louvers of the same bleached wood convert the area into a closed dining room.

Other illusionary devices have equally practical functions: Paneled walls house storage cupboards; in the main courtyard, a giant shell is the backdrop for musical performances.

The loveliest illusion, however, is achieved by hidden lighting. At dusk the house seems cast adrift from its mountain mooring, a three-story galleon in the soft sea of night.

"Few houses are so functional," the owner reflects, "yet I feel its ultimate function is to place me in proper perspective. Despite an expansive sense of dominion over sea and sky, I feel like a mere grain of sand in the context of time and natural beauty—an effect I'm sure it had on countless generations before me, who lived here in harmony with nature."□

—*Cobey Black*

Historic Houses: Lord Melbourne's Family Home

Generations of Statesmen Leave Their Mark

PHOTOGRAPHY BY DERRY MOORE

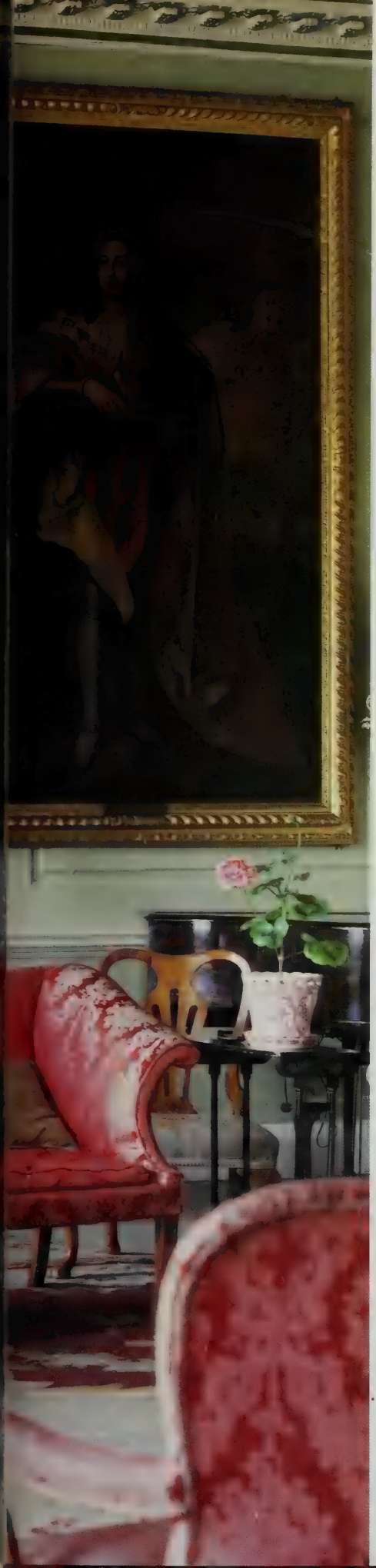
Melbourne Hall, in Derbyshire, has been the family home of a long line of distinguished Englishmen, of whom the most renowned was Lord Melbourne, Queen Victoria's trusted prime minister. Today it is enjoyed by the marquis and marchioness of Lothian. LEFT AND TOP: Its original late-17th-century plan preserved, the garden remains an outstanding example of the formal French style that swept through England in the wake of Le Nôtre's tour de force at Versailles. ABOVE: A small pool with a fountain sparkles in a clearing among the trees.

THERE ARE MANY who feel a special affection for *Melbourne Hall*, in Derbyshire. For some, it is because this was the family home of Lord Melbourne, Queen Victoria's first prime minister and one of history's most likeable men. For others it is because the garden is one of the best surviving examples of a time when French formality was all the rage on English soil. For the family who live here it is because Melbourne Hall has a sense of home.

Previous generations sold others of their houses, but not this one. Melbourne has always been the one to return to. The marquis and marchioness of Lothian come for weekends. Their six children and twelve grandchildren join them for holidays and for the summer. There are rackety bicycle races down the formal terraces, and it's a lively crowd. With only ten bedrooms, the house is none too large, but Lady Lothian observes, "That's been the salvation of Melbourne. It's containable. The garden and façade look imposing, but inside there are no echoing marble halls, no rambling corridors."

This is a family of people who were professionals in their own time and earned their right to live at Melbourne. Lady Lothian refers to it as a family of "public servants" or "civil servants." There was a secretary of state to Charles I; there was the vice-chamberlain to Queen Anne and King George I; there was also Viscount Palmerston—another Victorian prime minister—and there is the present Lord Lothian, who has followed family tradition with a distinguished career in the Foreign Office, the United Nations and the European Parliament. Probably the most famous "civil servant" of them all was William Lamb, 2nd Viscount Melbourne, whom Lady Lothian describes as "the Englishman's ideal. Men of all political persuasions still admire the way he disguised hard work and made everything look easy. He would stay up all night researching some question, then receive his ministers in the morning, still wearing his dressing gown, so they would

LEFT: Melbourne Pool, an ornamental lake surrounded by farmland, woods and gardens, was created from a Medieval millpond in the mid-19th century. TOP: The 200-yard-long yew tree tunnel is the oldest feature of the garden. The trees were planted around the middle of the 17th century by Sir John Coke, a secretary of state to Charles I, and the first member of the family to reside at Melbourne Hall. MIDDLE: A gateway opens to a view of the formal gardens. ABOVE: A small summer house dates from the late-19th or early-20th century.



The house is none too large, but Lady Lothian observes, "That's been the salvation of Melbourne."

assume he had been asleep all night."

Melbourne became prime minister in 1834. He saw himself as a mediator and confessed that "in general, nobody is so much for shuffling over differences of opinion and getting over matters as well as possible, as I am." He was so anxious to put off confrontations within his cabinet that his policies approached sheer evasiveness, and he once avoided a rift by simply falling asleep while others argued. Whenever possible he did nothing. Contemporaries were exasperated, but had to admire his good humor, honesty, and, not least, his loyalty and kindness to the three women who were important in his life.

The first was his dazzling mother, Elizabeth, who was irresistible to most men. The second was his wife, Lady Caroline Lamb. She was of a nervous disposition, to say the least, when they married, but she behaved outrageously when she conducted her flamboyant liaison with the poet Lord Byron. In his private life, as in his politics, Lord Melbourne preferred to do nothing. His wife threw the crockery. He continued to do nothing. Byron soon tired of it all and refused to receive her. She entered his home disguised as a page boy. When she ran away from her husband, Byron brought her back. When she gave parties, no one came. Society was scandalized. Lord Byron was bored. Only Lord Melbourne stood by her, making a point of being seen with her as often as possible.

When Byron died, Caroline became intolerable, and at last Lord Melbourne agreed that his wife should be away from the public eye and lead a quiet life at Melbourne Hall. Eventually, things got worse and separation became inevitable. But when she died, Lord Melbourne,

LEFT: The Drawing Room was added to the residence by Thomas Coke, who inherited Melbourne Hall in 1696. He was vice-chamberlain to both Queen Anne and her successor, King George I, and the Sir Godfrey Kneller portraits of these monarchs and of Queen Anne's husband, Prince George of Denmark, were gifts from the monarchs he served. TOP AND ABOVE: Contrasting hues emphasize the architectural detailing of the Inner Hall, which is enriched by warm wood tones. The stairway, designed by William Smith, dates from 1720. Artworks include several ancestral portraits.

ever loyal, felt a deep sense of loss.

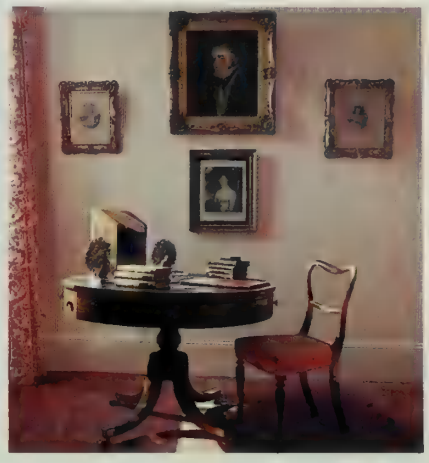
The third woman to rely on all of his finest attributes was the young and vulnerable Queen Victoria. He was prime minister when she came to the throne in 1837, and her devotion to him was total. She needed a shoulder to lean on, a teacher, an older man who could be trusted. He was one. Her dependence put him in a position of unique power that he was very careful not to abuse.

By the time Melbourne was out of office, the queen had Prince Albert's shoulder to lean on. Soon her correspondence with her beloved "Lord M." dwindled, and his special chair no longer stood in its usual place at Windsor. The mood of his retirement years came through when he wrote, "Country houses are the most dawdling work in the world, so much time is lost in lounging and in gossiping after breakfast."

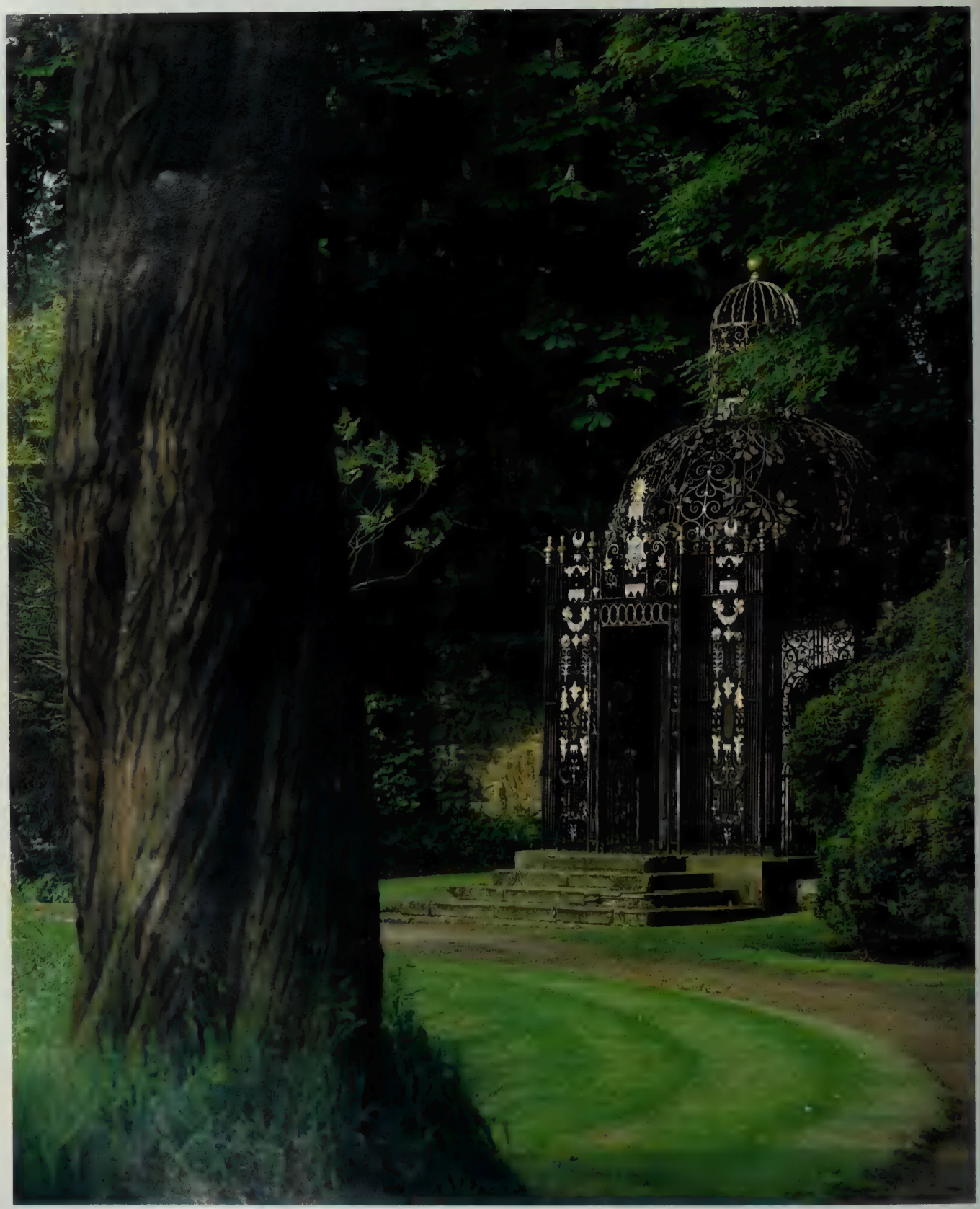
Through all these years, and many more, the glorious garden at Melbourne Hall continued to grow. It was planned in 1696 by Henry Wise, Queen Anne's own gardener, and was intended to be a garden on a grand scale, to equal Versailles. It does still have all the elements of French formality, and if there is now a suggestion of English informality, that is only because time and weather have softened all the straight edges to an agreeably romantic effect.

During World War II the house and the gardens, like so many others in England, were neglected for the only time in their history. Weeds grew up to the windows. Melbourne was shared by several families and the house seemed truly worn out. "In 1945 we had to make a choice," says Lady Lothian. "Either sell or open to the public. Financially it made sense to sell. We kept it. Melbourne has been home to so many generations; each portrait is a record of a fascinating person. The furniture and objects record the greatest craftsmen and artists of their time. Our contribution to the house must be that we kept this bit of history together."□

—Elizabeth Lambert



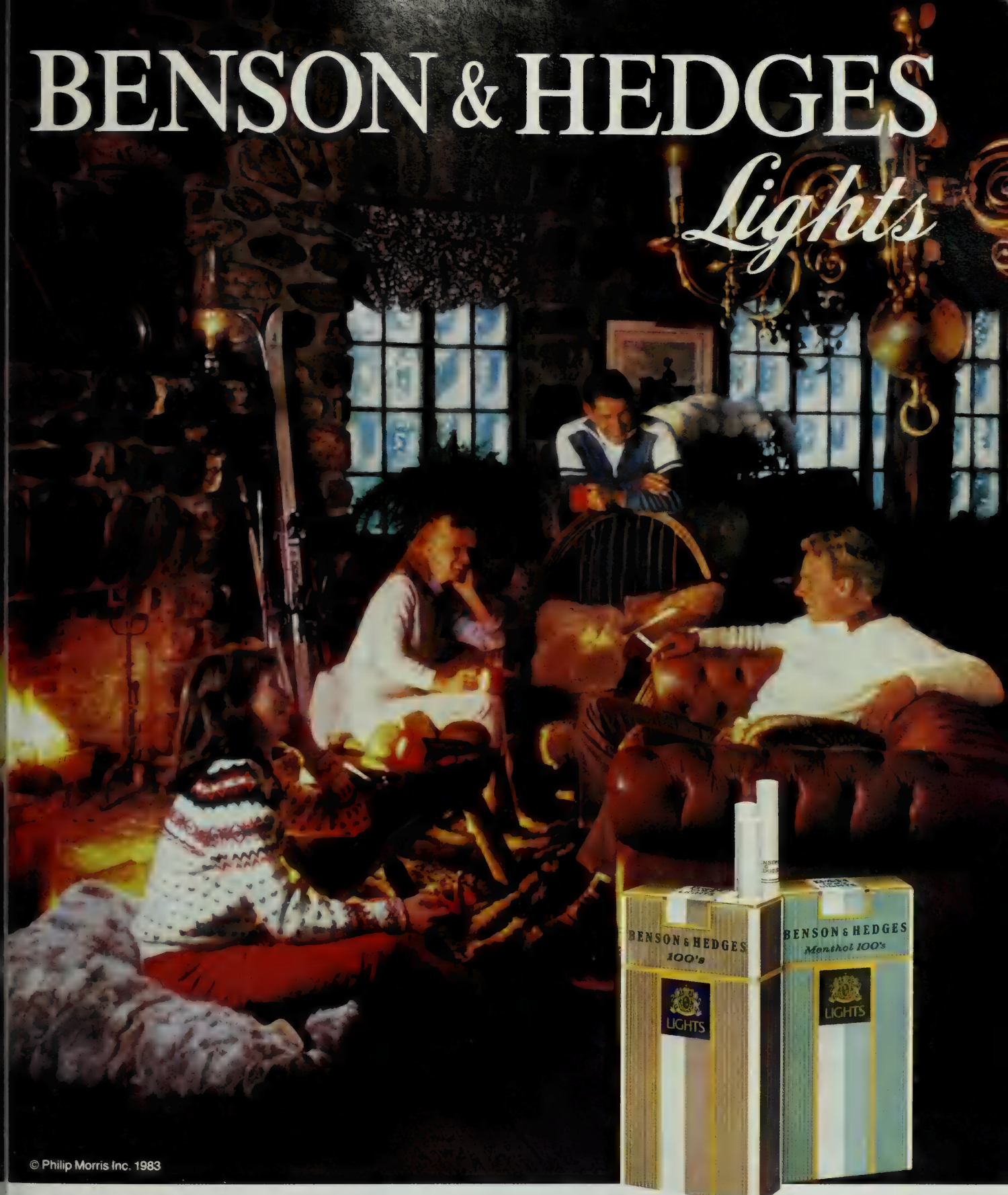
LEFT: The Dining Room was paneled in oak in the time of Sir John Coke. Portraits here and throughout the house depict family members. The one in the center, by Sir Peter Lely, portrays the earl and countess of Chesterfield, whose daughter, Lady Mary Stanhope, married Sir John's great-grandson, Thomas Coke. TOP: In Lord Melbourne's Bedroom, the spirit of this illustrious statesman lives on. Near the table he used as a desk are his portrait, that of his wife, and small likenesses of two of Queen Victoria's daughters. ABOVE: Another Bedroom is named for Lady Palmerston, Lord Melbourne's sister, Emily. She was married to Lord Palmerston, another prime minister to Queen Victoria.



A highlight of the Melbourne Hall garden is the pergola known as the Birdcage. It was constructed in the early-18th century by a famed Derbyshire ironsmith, Robert Bakewell.

BENSON & HEDGES

Lights



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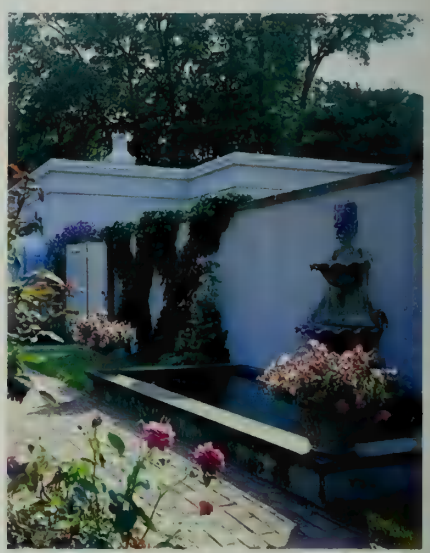
Geoffrey Beene's Long Island Retreat
continued from page 121

intrinsically good design, but great modern comfort. By that I mean my things have to fold easily, have to travel easily and must be maintained easily. I've pulled the construction out of clothes. Some of my things weigh so little, a woman can hold a dress in the palm of her hand.

"It's my desire to work with synthetics some day. My secret wish is to have a couture collection made up entirely of these fabrics, with no one knowing they *are* synthetics. The



'Queen Elizabeth' roses, petunias, and ivy resembling latticework combine to make this, one of Mr. Beene's more formal gardens, a favorite.

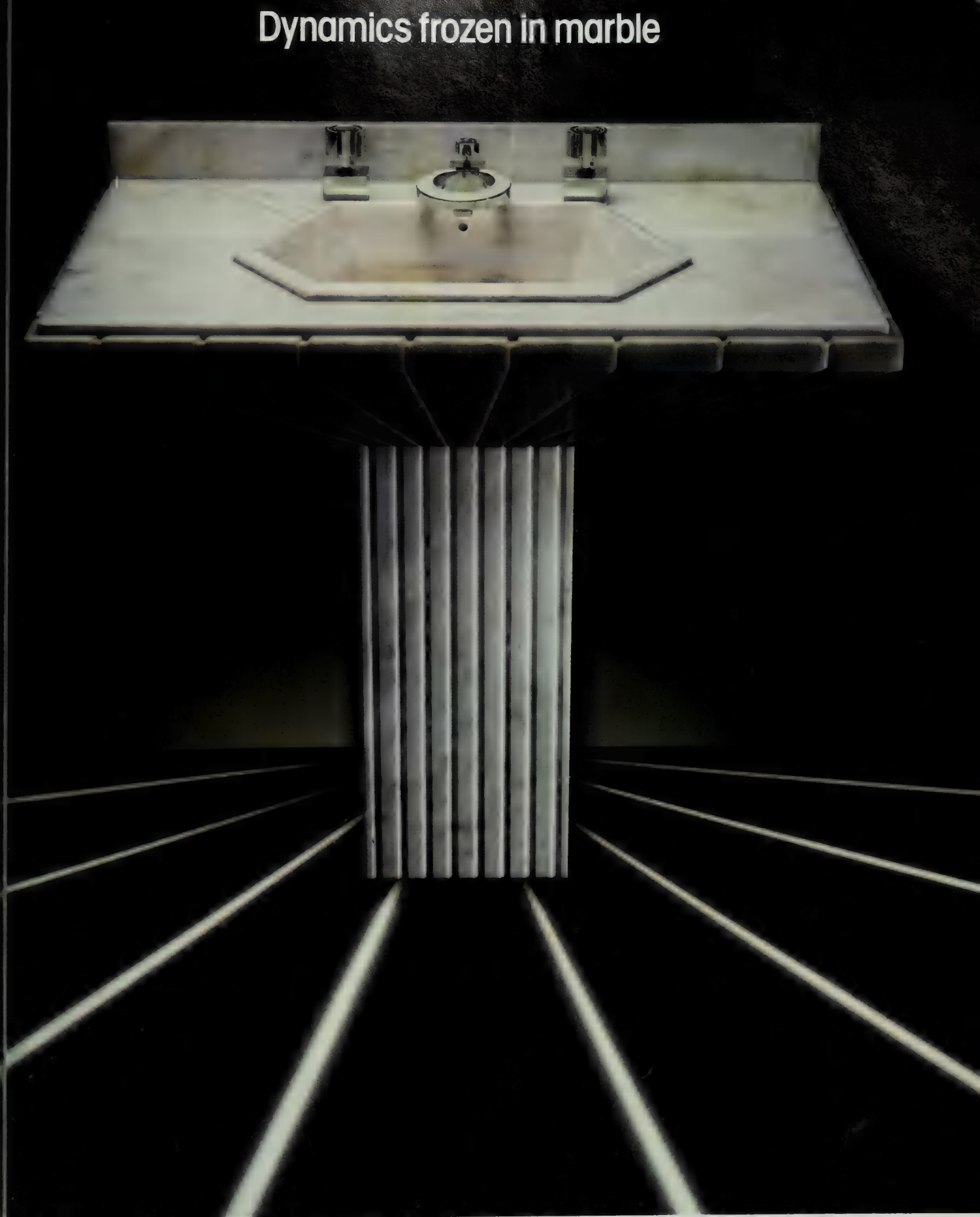
point is, of course, that we have learned a great deal from the fabrics worn by astronauts, and I believe that this is the future of fashion."

This house has brought Geoffrey Beene a peace of mind that fosters this kind of innovative thinking, and brings him into closer touch with his ideas. Indeed, living in the country seems to have sparked a sense of discovery, as well as joy.

"Even my dogs find living here a treat," says Mr. Beene of his two lively dachshunds. "They just never knew living in the country could be such heaven. And neither did I. I've never been so very happy or so far, far away from—*everything*!" □

—*John Gruen*

Dynamics frozen in marble



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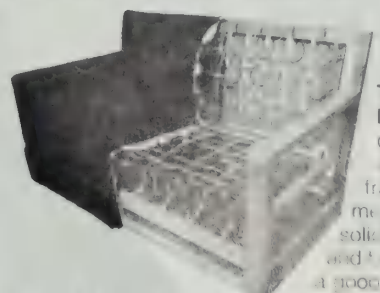

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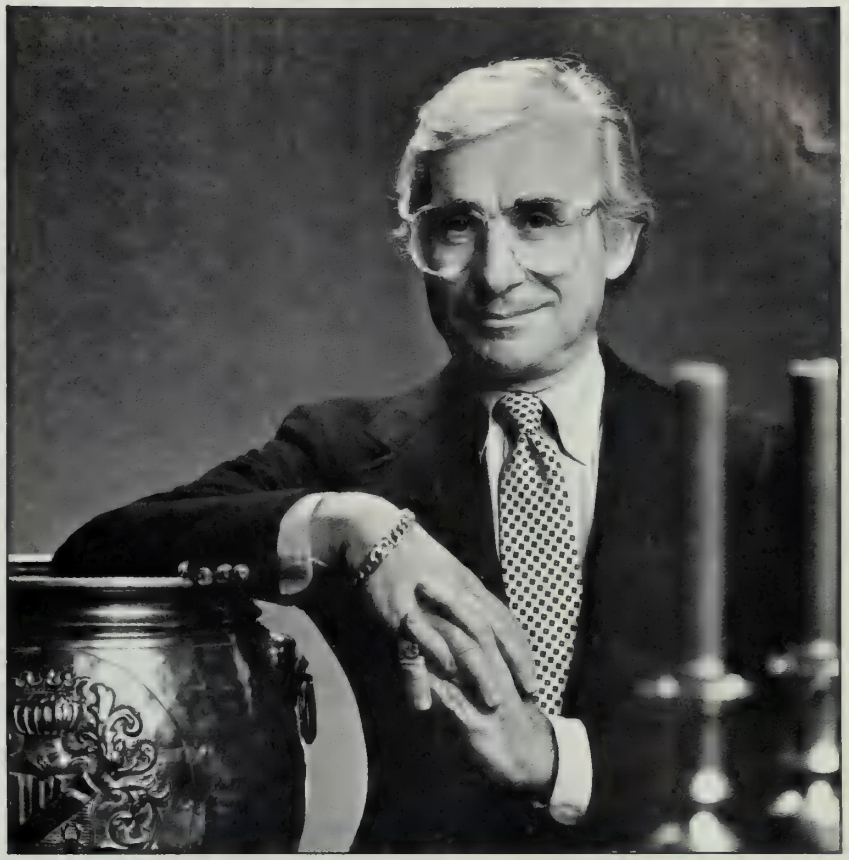

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Treasures from the Continent

"EVERY ANTIQUES DEALER has distinctive taste, and this is characteristic also of many families in the antiques business," says Gerald Stiebel, director of Rosenberg & Stiebel, a New York gallery. "On many occasions I have walked into an auction house filled with furniture and spotted only one exceptional piece. Then, on examining the piece more closely, I have discovered a Rosenberg & Stiebel label glued to its underside. Apparently my grandfather had bought and sold the very same object several decades ago."

The art and antiques at Rosenberg & Stiebel have indeed been selected by a family with a distinct taste, one that has evolved over a good many generations. In the 1860s Gerald Stiebel's great-grandfather founded the firm in Frankfurt, Germany. In 1939 Gerald's father, Eric Stiebel, brought the business to New York and was joined by his brother Hans Stiebel and his first cousin Saemy Rosenberg. Seventeen years ago, instead of going to law school, Gerald decided to enter the family business.

PHOTOGRAPHY: FELICIANO

At Rosenberg & Stiebel, where Gerald Stiebel presides as the current director, European art and furnishings have been the consuming interests of a family for four generations.

Today the gallery is managed only by members of the Stiebel family—Gerald and his father—who continue the tradition of featuring an unusual variety of objects, among them old master paintings, eighteenth-century French furniture, continental porcelain, and Renaissance and Medieval works of art. "We do not deal in English or American antiques," Gerald Stiebel explains. "Simply continental. We feel there have to be some limits."

But judging from the art and antiques displayed in their four large showrooms, the firm hardly seems to have set boundaries. In one room, for instance, there is a Louis XV black lacquer and marquetry commode made by the well-known French *ébéniste* Demoulin. On a nearby wall is a large painting by Jean-Baptiste Blin de Fontenay,

ABOVE AND RIGHT: An example of superior Dutch craftsmanship, this 18th-century center table is embellished with Chinese Export dishes and elaborate marquetry designs. Marble busts are by sculptor Alessandro Vittoria. The painting, circa 1875, is by Louis-Robert Carrier-Belleuse.

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Treasures from the Continent
continued from page 150

which the dealer says epitomizes the grand style of "buffet of silver" still lifes done around 1700, the date of the piece. Also displayed in this room are numerous objects.

"The greatest part of this business is finding these wonderful antiques," Mr. Stiebel adds. "Everything comes from a different source and each piece has something unique to offer." A clock and a barometer are objects the dealer points to as examples of this superior craftsmanship. The faces are silvered bronze, and each case is decorated with black bronze figures. "These works are attributed to André-Charles Boulle, one of the most important Louis XIV cabinetmakers," he observes.

Lacquer panels and marquetry distinguish Jean Demoulin's marble-topped commode. From Rosenberg & Stiebel, it is accompanied by Louis XV fauteuils and a giltwood mirror.

According to Mr. Stiebel, New York is fast becoming the center of the art and antiques world. "London has traditionally been the hub," he says, "but this is changing." Tastes have also changed. "At the end of the 1950s and well into the 1960s, French antique furniture was by far the most sought after," he recalls. "People would come to the gallery wanting my pieces, but would apologize because they could not afford

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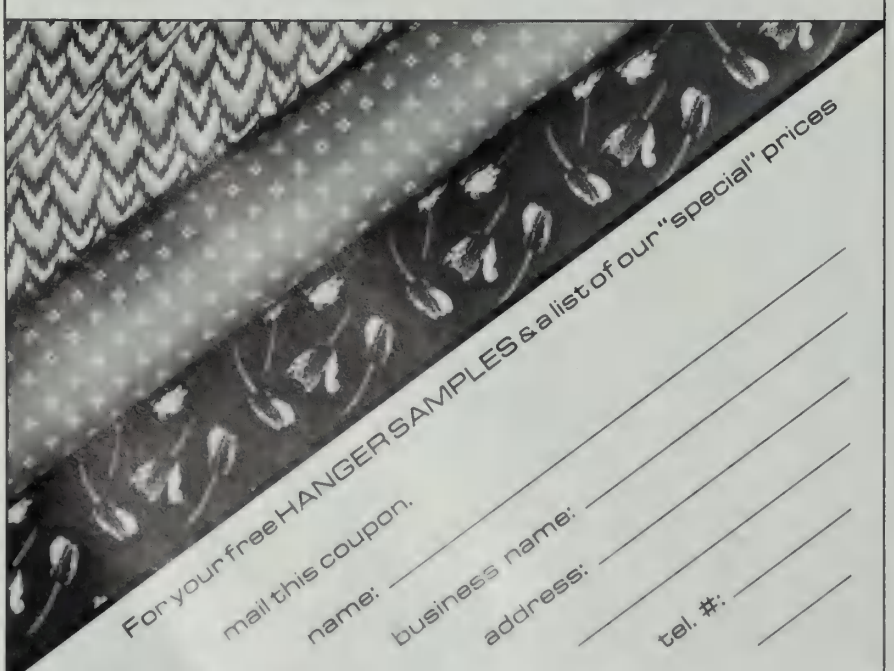

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Treasures from the Continent
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eighteenth-century French furniture—it was simply too expensive. So instead, they began to buy American antiques, which in those days were considerably cheaper.

"By the 1970s, French furniture was no longer dominating the market," he adds. "It would be incorrect to say that there was less interest in French antiques, because they have always appealed to a certain acquired taste. But over the years, collecting in general has become so popular that English and American antiques, with their simpler, classic lines and less formal style, have become very sought after. And with this increased enthusiasm, their prices have soared considerably."

The unusual range of old master paintings at the Rosenberg & Stiebel gallery is epitomized by Jean-Baptiste Blin de Fontenay's sumptuous still life *Buffet under a Trellis*, circa 1700.

Other changes over the years have affected Rosenberg & Stiebel, too. Until 1978 the gallery did not deal in furniture made after 1800. Recently, however, they have relaxed their rules. An Art Nouveau long-case clock is one treasure Mr. Stiebel is currently showing in the gallery. "I wanted to buy it for myself, but it didn't fit in my home," the dealer admits. The bronze work is signed by Jouant and the case is attributed to the Art Nouveau cabinetmaker Louis Majorelle. The clock has twelve

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Treasures from the Continent
continued from page 154

women representing the hours; sunflowers for the day, with electric lights set in the center of each flower; and a crescent moon and poppies for the evening. "The addition of electric lights was the newest invention for clocks during the Art Nouveau period," Mr. Stiebel says. "Earlier clocks had candles to light the dials."

One of the luxuries of being in so many fields, the dealer believes, is that if he can't find something great in one area, he can usually find it in another. "Recently I have bought a number of old master paintings, bronzes, and eighteenth-century French and German porcelain, because they were the best of their kind," he says. "However, I can easily be tempted by a tremendous variety of art, furniture and objects."

At Rosenberg & Stiebel, an Art Nouveau long-case clock attributed to Majorelle and Jouant confirms Mr. Stiebel's newly acquired taste for 19th-century furnishings. It is attended by a pair of carved Louis XV fauteuils.

While the dealer makes no predictions about what will be the wisest buys in years to come, he does admit to keeping an open mind regarding the antiques a visitor can expect to see at Rosenberg & Stiebel. "If a painting, a piece of furniture or a small decorative object is truly extraordinary, I usually can't resist buying it," Gerald Stiebel concludes. "It simply has to become a part of the gallery."□

—*Carol Vogel*

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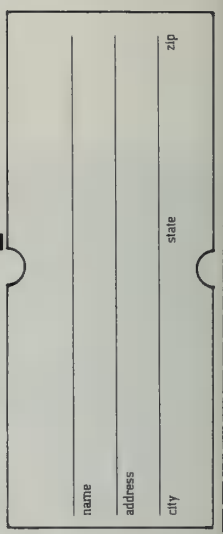

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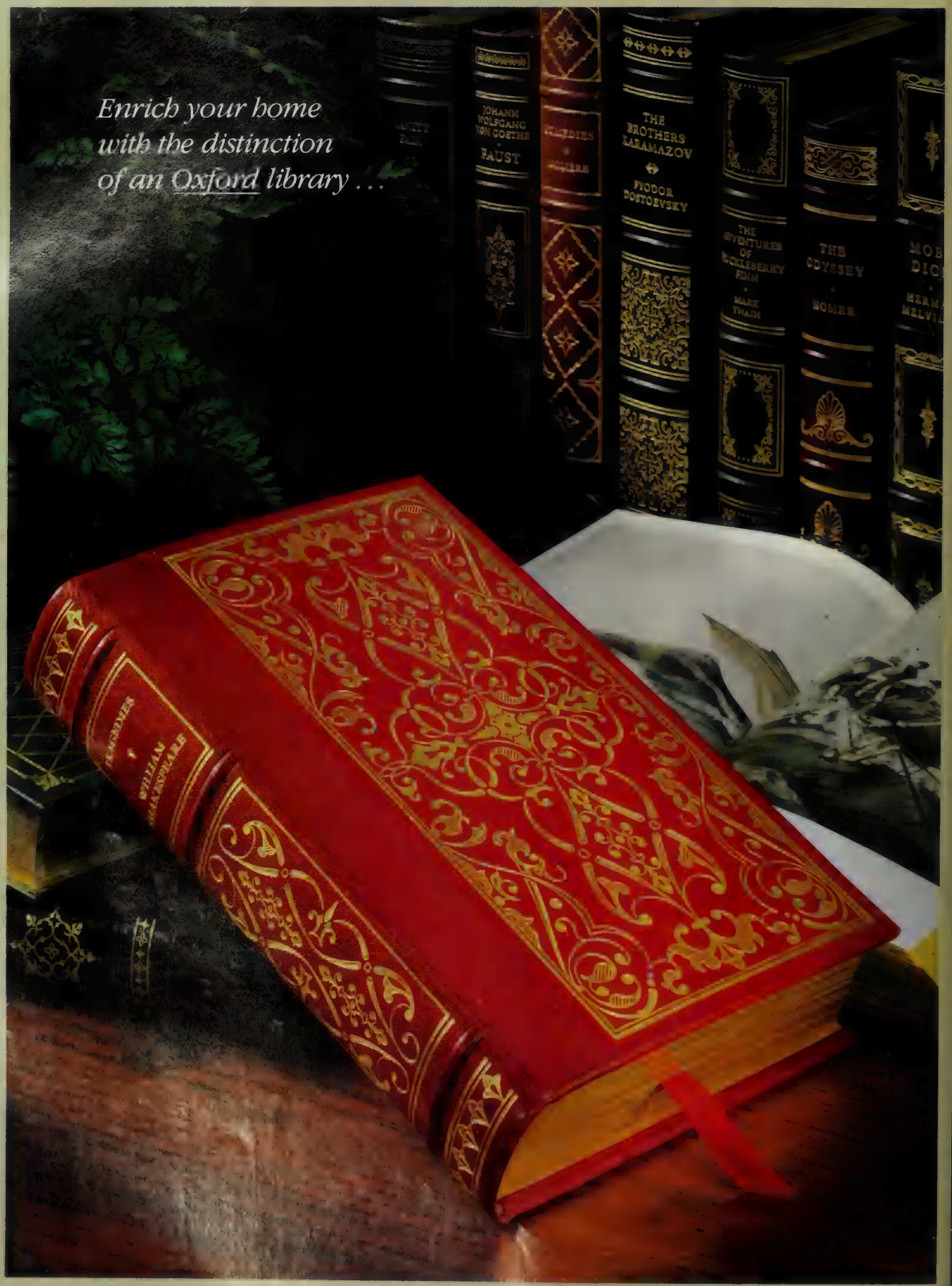
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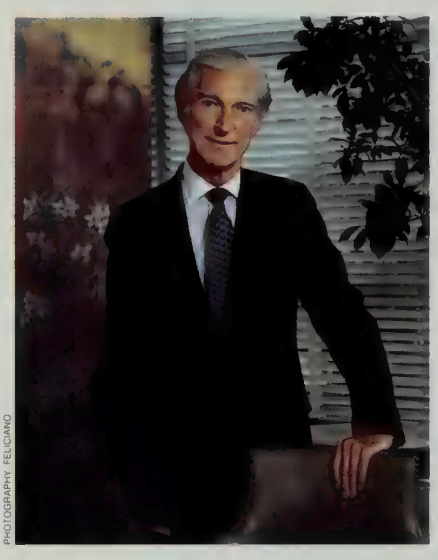
Louis Bowen — Wallcoverings of Classic Serenity

"IN PEKING IN those days there was a street called Wallpaper Painting Street," Louis Bowen begins, referring to the early days of Louis W. Bowen, inc. An importer of handpainted wallpapers from Asia since 1945, Mr. Bowen, president of the New York firm, commands an establishment wreathed in an aura of exoticism. "When I started in business," he continues, "there was a woman in New York, Mrs. Kenneth Torrance, who was one of the 'lady decorators' in the great tradition of Rose Cumming, Dorothy Draper and Ruby Ross Wood. She imported exquisite handpainted papers from China, and I asked if I could form a professional relationship with her. We would send sketches, old prints, documentary papers or just written ideas to Peking, and the completed wallpaper panels were mailed back to New York within a few months.



PHOTOGRAPHY: FELICIANO

From delicate linear patterns, handpainted in the Chinese tradition, to boldly flowing silk-screened designs, Louis Bowen's wallcoverings encompass a range of techniques and classic themes. BELOW LEFT: Display panels and sample books of textures allow clients to explore various wallcovering options. BELOW RIGHT: *Flame Tree*, one of the handpainted Chinese panels Mr. Bowen calls "the love of my life," was created by a Hong Kong designer, inspired by blossoming trees outside his studio.

"How the Chinese craftsmen translated the letters, I have no idea," says Mr. Bowen, "but the panels we received were perfect to the slightest detail. Sometimes Mrs. Torrance would send them an order along the lines of: 'Go out and paint some vegetables—you have such marvelous vegetables.' We still have those panels today, of vegetables elegantly painted in classic Chinese style."

Mr. Bowen calls the handpainted Chinese panels "the love of my life," but that has not kept him from giving practical attention to all aspects of the wallpaper business for nearly forty years. "Over fifty percent of our stock is wallpaper in classic designs made by the standard silk-screen process," he says. "We also have panels and papers that are handpainted in this country, and wallcoverings in

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Louis Bowen — Wallcoverings of Classic Serenity

continued from page 162

various textures: grass cloth, and surfaces imitating silk, suede and cork."

Beyond his general business acumen, Mr. Bowen's romantic association with the Chinese panels is typical of a long career that was glamorous from the start. "I grew up in Beverly Hills," he reminisces, "and I first worked as a decorator there with Dorothy Hammerstein. One of the first houses I worked on belonged to Norma Talmadge—which does rather date me. It was wonderful—full of English antiques."

In 1945, after serving in the Navy during World War II, Mr. Bowen decided to start his business in New York. Five years later, when China was closed to all trade with the West, he had to be innovative in order to continue offering his distinctive Chinese papers. "I found a studio in Hong Kong, which I helped to support with guaranteed orders. The craftsmen proved to be as wonderful as those on Wallpaper Street, and they still do work for me.

"Naturally," he points out, "we also use craftsmen in the United States to create our silk-screen and handpainted papers and panels. Over the years we have had to use more and more people here, because fewer young people in Hong Kong are willing to serve the long apprenticeship to become master painters."

With those who design his silk-screen work, Mr. Bowen has cultivated a dialogue that continues throughout the entire process. "The right design takes a long time to develop. An artist brings in a sketch, and you think you see the essence of something. He takes it away and refines it—perhaps several times before it's finished. Then the screen-printing begins, where we work to get the colors just right, and out of all this comes a finished design. The process is as involved as the one used to produce our handpainted papers in Hong Kong, although the latter is more mysterious."

In addition to the precision of the firm's handpainted work and specially designed silk-screen papers, Mr. Bowen appreciates the possibilities of modern techniques and materials. "We have a wallcovering of trompe l'oeil barnwood, called *Faux-Bois*," he says. "The design is made by sandblasting planks of wood, which are then inked. Vinyl is laid over them and a pattern is pressed on."

Louis Bowen's consistent standards, classic designs and range of techniques have provided him with a valuable vantage point from which to survey the styles that have come, gone, and returned over the past four decades. "People are asking now for things they haven't been interested in for a long time. The mood of the moment seems to be either to have bland walls with no color, or to have colors so vivid you can't imagine where anyone could use them. In the 1950s there was no limit to the colors used in backgrounds—Chinese reds, gold and silver paper—and now that's come back again."

Mr. Bowen's handpainted panels have—naturally, perhaps—changed least in popularity over the decades. Although he continues to send new ideas and suggestions to Hong Kong, any design changes made are only variations on the theme of classical serenity. The flower panels, for instance, are painted in two styles: One has a traditional Chinese delicacy and a linear quality, while the other

BELOW LEFT: Fanciful country images make these Louis Bowen panels, from the *American Primitive* collection, "a contemporary spoof on a quaint regional subject." BELOW RIGHT: More cosmopolitan in theme is one section of *PARIS—1830*, a photographic re-creation of a 19th-century work.

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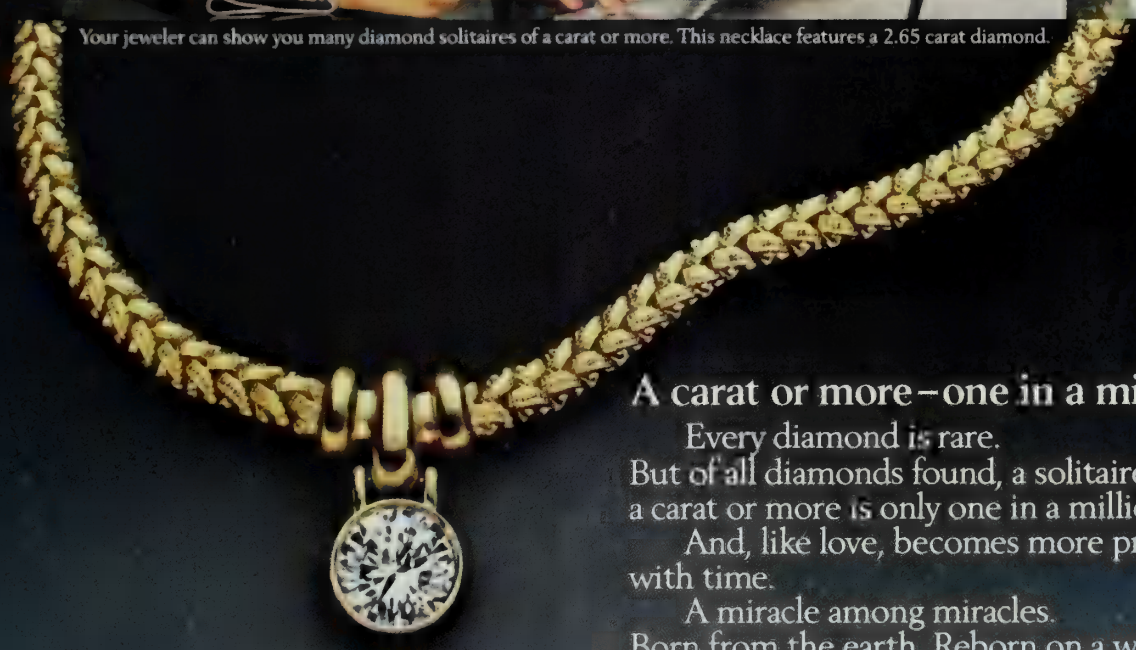

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Louis Bowen — Wallcoverings of Classic Serenity

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Originally made in Peking thirty-five years ago and now handpainted in Hong Kong, *Vegetables* is a Bowen classic.

shows flowers with larger, softer outlines and more shading.

Among Louis Bowen's offerings produced in New York there are traditional handpainted panels of American primitive works, timeless in their buoyant optimism, as well as panels reproduced from the great nineteenth-century European scenic papers. One such Bowen panel, *PARIS-1830*, is similar in feeling to the famous paper *Les Monuments de Paris*.

Mr. Bowen shows a handpainted paper newly arrived from the Orient. Garden flowers are depicted on a pimento red background, with brilliant insects hovering above a trompe l'oeil balustrade. "This is quite lovely," he says. "It's new, but it's also classic. It has no particular name at the moment—just 'red rail and garden' paper. I know which one it is."

With his years of design experience, his long contact with the Orient, his assured view of today's taste, Louis Bowen is a maker of fantasies—and has an artist's concern for his creations. Of course he knows each one of them by heart. □

—Jeffrey Simpson

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Michael de Santis — The Designer's Choices

THE WORK OF New York interior designer Michael de Santis combines many elements that have been traditionally associated with the theater, or at least with the drawing room theater of the thirties and forties, in which characters of impeccable social background tossed exquisitely tailored insults at one another, while dressed in equally well-considered clothes. More often than not, the heroine of such a lighthearted trifle, driven beyond endurance by the obtuseness of her leading man, would pick up an elegant black lacquer vase, perhaps filled with white lilies, and hurl it across the stage at her protagonist. The ideal Michael de Santis object would seem to be the perfect prop for this sort of comedy and its sophisticated milieu—sleek, graphic, and with a brittle and elegant finish.

PHOTOGRAPHY: FELICIANO

An undeniable presence marks the objects Michael de Santis selects for a room. "Not for me the fragile treasure that cracks when you look at it," he asserts. "Full-blooded pieces with boldness and wit are my priorities." BELOW LEFT: A Rolls-Royce hubcap, framed in Lucite, exemplifies the designer's taste for the witty accessory. "The shape is good, and it serves nicely as a scintillating wall sculpture," he says. BELOW RIGHT: Parchment, lapis lazuli and gold are tastefully blended in a Jonson & Marcius tray from Lorin Marsh, New York. "It's perfect for bonbons, cards, jewelry," Mr. de Santis says.

The objects Mr. de Santis favors are glamorous and do suggest drama and spirited living, but they are by no means superficial or intended for short runs. He chooses the finishing touches of a room with great care and precision, believing that these are, in fact, the essential design elements that can either make or break a setting.

"I don't believe in being fetishistic about objects," he says. "They don't necessarily have to be fabulously expensive. But they should possess a sense of scale and a dramatic presence. A decent scale is really my first priority. I don't care for swarms of fussy little knickknacks crowding a table. My instinct would be to pick one lean, handsome piece and then allow that to be the statement."

Many interior designers believe they have an "eye," but Mr. de Santis

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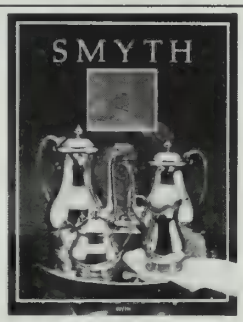

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Michael de Santis —
The Designer's Choices
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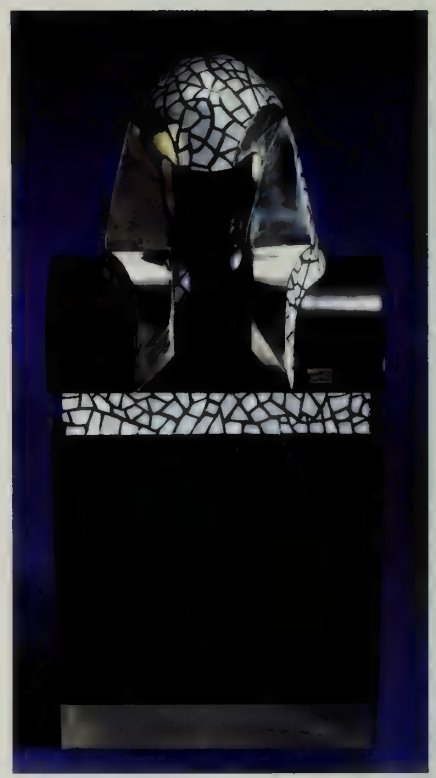

ABOVE: Though Michael de Santis disdains "swarms of fussy little knickknacks crowding a table," a trio of Chinese ceramic temple ornaments are exceptional enough to merit a generous display. Stances recall events from ancient history and legend. Available at Ambience in New York City. RIGHT: *Pharaoh's Box*, by Roberto Estevez, is ennobled with silver, lacquer and mother-of-pearl. "It's exceptional on a black glass surface," says Mr. de Santis. From Karl Springer Ltd., New York.

"When you go out and buy something new, it's an adventure," says Michael de Santis, who is an avid champion of the current "renaissance of the crafts." LEFT: Giorgio Zennaro's *Sequenze Evolventi II*, in plexiglass, inspires this sense of excitement. From Scalia, New York City. ABOVE: A triumphal arch provides a formidable motif for a fire screen made of tempered glass and bronze. This and other custom-made patterns are available from Dennis Abbé Designs, Inc., New York.

is pragmatic enough to feel that a talent for selecting beautiful pieces is not enough, that choosing is only the beginning. "When I'm in the final stages of a project, I'll turn up at the job with a mass of different objects, and we'll try them out. It's too arbitrary just to say, 'Oh, that's a crucial object, nothing else will do.' If it's too large for the table, or your client doesn't like it, it's not really doing its job, so there's no point in trying to make that object work."

A certain robustness of presence is another desirable characteristic, Mr. de Santis thinks. "I'm not a Meissen man," he affirms. "Not for me the fragile treasure that cracks when you look at it. Full-blooded pieces with boldness and wit are my priorities."

Mr. de Santis also admits to a definite leaning toward the modern. "Not necessarily in terms of form so much as origin. It's easy to buy antiques; someone else has already given them a seal of approval. But when you go out and buy something new, it's an adventure."

Related to this determination to look at objects afresh is Michael de Santis's interest in encouraging young designers and craftsmen. "I never refuse to see anyone who comes up to the office to show me his work. There's a lot of talent out there, especially now, when we're experiencing a renaissance of the crafts."

But it is clear that Mr. de Santis has a pronounced taste in materials. "I like lacquer, malachite, polished stone," he enumerates rapidly. "And ebony, silver or chrome, anything and everything that hints of rarity and luxury—and theatricality."

Michael de Santis is ardent in his quest for the new and the clever, but never just for the quick effect. As in the best of the drawing room comedies of the thirties and forties, he aims for a drama that is lasting. "An object," he says, "must be valid twenty years down the road." □

—*David Halliday*

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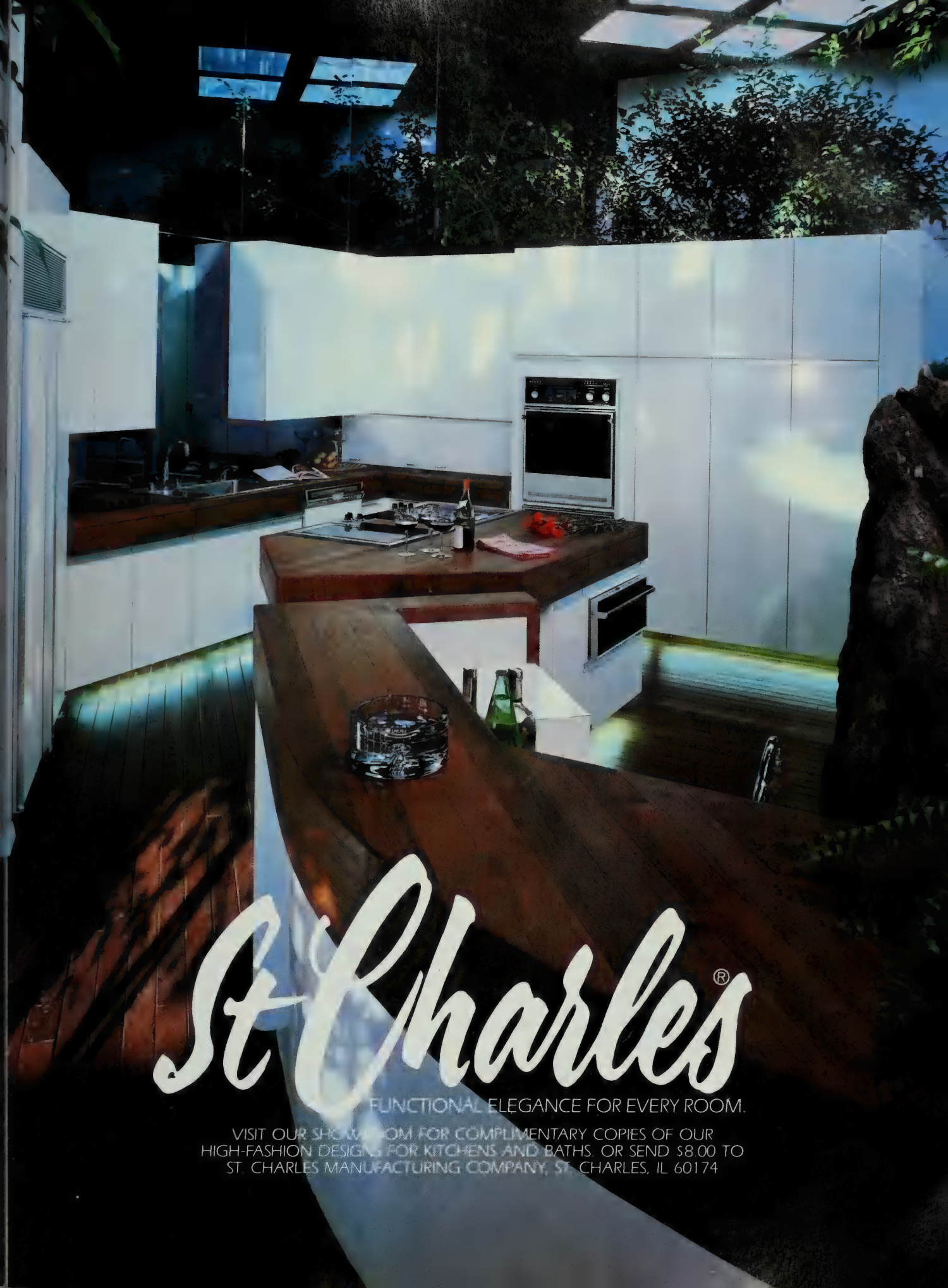
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Magic, Ritual and Myth—The Art of Native Americans

ROOTED IN ANCIENT principles and practices, the continuing art traditions of native Americans recall powerful realms of magic, ritual and myth. Today books reflect a growing interest in these first Americans, and this month's offerings examine the contemporary Hopi way of life, various genres of North American Indian art, and Russian artist Nicholas de Grandmaison's moving portraits of the Plains Indians.

Hopi, *by Susanne and Jake Page; 240 pages, 169 illustrations, 137 in color. Harry N. Abrams, New York, 1982.*

Among American Indian tribes, the Hopi are usually considered "the oldest of the people," having lived in the arid northeastern Arizona highlands for over a thousand years. A clannish, peaceful and deeply religious people, who have never encouraged visitors, the Hopi have retained, to a great extent, their native culture and identity.

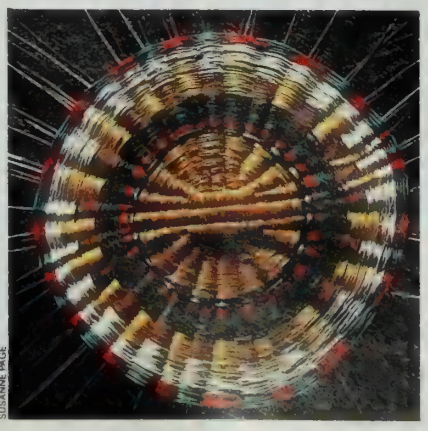
In 1974 the Hopi Tribal Council, having seen and admired an earlier book by Susanne Page about the Navajo, broke decades of self-imposed isolation and asked Mrs. Page and her husband, Jake, to prepare a book about the Hopi people. Overruling a tradition that had discouraged photography on the reservation since 1910, the Council invited the Pages to record present-day Hopi life. Eight years and twenty-two reservation visits later, *Hopi* was completed.

SUSANNE PAGE

A finely carved work of art, a symbolic spirit messenger, a child's toy—the Crow Mother kachina doll, from *Hopi,* is all three. One of some 300 deities, the kachina it represents performs a dance to end earth's winter bondage.

With over one hundred of Susanne Page's sensitive photographs and Jake Page's comprehensively researched text, this book presents such aspects of Hopi life as raising corn in the seemingly infertile sandy washes, carving ceremonial kachina dolls, and building stone houses with the traditional ladder extending through the roof, symbolizing the original Hopi emergence from the underworld onto the earth's surface. Readers are also afforded glimpses of the majestic landscapes the Hopi revere so deeply—the San Francisco Peaks; the yawning canyons; the rocky mesas where they build their villages.

Rather than conducting interviews



SUSANNE PAGE

SUSANNE PAGE

ABOVE: Multicolored wicker rings radiate outward in the design of a plaque, a specialty of Hopi craftswomen in Third Mesa villages. RIGHT: Recently restored stone houses on the First Mesa overlook Arizona plains below.

continued on page 184

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Magic, Ritual and Myth — The Art of Native Americans
continued from page 180

SMITHSONIAN INSTITUTION

PETER T. FURST

ABOVE: An exemplary beaded buckskin dress, circa 1890, from *North American Indian Art*, boasts elegant abstract beadwork, an artistic province of Plains Indian women. ABOVE RIGHT: Caught blowing seasonal gales, the Eskimo Wind Maker Spirit achieves physical form in a shaman mask. Dangling tubes represent air bubbles that betray a seal's position underwater, while concentric hoops depict various cosmic levels of the Eskimo universe.

"in the often intrusive manner of the journalist or social scientist," the Pages instinctively just "let Hopi people tell us what they wanted to tell us when they wanted to tell it." With coverage of events that are integral to the Hopi way of life, but which have never before been seen by outsiders, *Hopi* becomes a book "of discovery," says Jake Page. However, its most meritorious aspect is the understanding it offers the reader "that the Hopi have their own way, a way distinct from that of any other people, yet one that has much to offer to the rest of us . . . and that their way persists even as it changes and grows."

North American Indian Art, *by Peter T. Furst and Jill L. Furst; 236 pages, 233 illustrations, 202 in color. Rizzoli, New York, 1982.*

The purpose of art is "to beautify the world," according to a Navajo saying. Yet art's visual appeal is only one of its dimensions—in native American cultures it is also viewed as "functional, serving social and religious purposes," write Peter and Jill Furst in *North American Indian Art*. Thus, the concept of art takes on a fuller meaning, as beauty, to the American Indian, signifies "balance, the proper order of things. Its affirmation or its restoration implies that society, the natural and supernatural environment, and the individual are in the normal state of health and harmony."

Relying on their profound knowledge of Indian history and culture, Peter and Jill Furst, both professors of anthropology at the State University of New York in Albany, have written a major study of native American art. Divided into six important tribal areas, *North American Indian Art* reveals the powerful forms and rich colors characterizing such art objects as carved Plains Indian pipes, intricate Navajo sand paintings, and wooden masks made by Northwest Coast Indians and Alaskan Eskimos.

In their carefully organized text, the Fursts show how these works of art communicate Indian religious and social ideas. For instance, the design of a Navajo ceremonial or wedding tray, circa 1900, was influenced by spiritual concerns. More than a pleasing combination of geometric forms, the tray's woven pattern follows strict ritual requirements in which "the rim coil must always end in a direct line with the spirit path that interrupts the interior design of the sacred mountains of the world. As exit and entry way for the supernaturals, this pathway must face east when the basket is used ceremonially."

North American Indian Art will delight anyone interested in man's various forms of artistic expression. The challenge of the book lies in a suspension of the reader's bias toward the European tradition—"an opening

continued on page 188

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Magic, Ritual and Myth — The Art of Native Americans

continued from page 184

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The use of pastel lends a sculptural quality to the features of an 83-year-old subject, *Longtime Pipe Woman*, from *History in Their Blood*.

of the mind," as the Fursts put it, "to new experiences in forms, materials, and subject matter, and a willingness even to be jolted and mystified by unfamiliar beauty and power."

History in Their Blood, *by Hugh A. Dempsey; 124 pages, 72 illustrations. Hudson Hills Press, New York, 1982.*

In 1923, Nicholas de Grandmaison, a well-born Russian émigré, settled in Canada and there discovered his life's work: making pastel portraits of the northern Plains Indians. During the ensuing decades, de Grandmaison tirelessly pursued his artistic vision—traveling through western Canada and the northern United States—and today his portraits, published in *History in Their Blood,* represent some of the finest examples of Western art.

With brilliant color and crisp realism, de Grandmaison's portraiture grips the imagination. In his search for subjects, the artist created images that fulfilled his own romantic vision of an aristocratic people, "ennobled by an independent life lived in open spaces in close association with nature," as J. Russell Harper, a former curator at the National Gallery of Canada, says in the introduction. In de

Magic, Ritual and Myth —
The Art of Native Americans

Pride, dignity and independence emanate from Nicholas de Grandmaison's romantic portrayal of *Big Kidney*, a Blackfoot Indian.

Grandmaison's mind, "he had found the modern counterpart of the Noble Indian," discussed in the writings of Jean Jacques Rousseau. Further, de Grandmaison's background as a Russian aristocrat who had experienced the demise of his own social system gave him a feeling of empathy with the Indians, "who were themselves threatened with the loss of their traditional beliefs and culture."

After thirty years of devotion to his artistic mission, de Grandmaison was made an honorary chief of the highly respected Peigan tribe, in 1959. This same zeal, however, contributed to the artist's reputation as an eccentric nomad. He often wore the same chalk-stained clothes, whether he was visiting a Canadian industrialist at home or sitting on a dirt floor with some Indian friends.

Although achieving local renown with his portraits, de Grandmaison always insisted upon remaining outside the artistic establishment. With the publication of *History in Their Blood*, however, his position as the final figure in a centuries-old tradition of depicting native Americans should become firmly established.□

—*Charles Lockwood*

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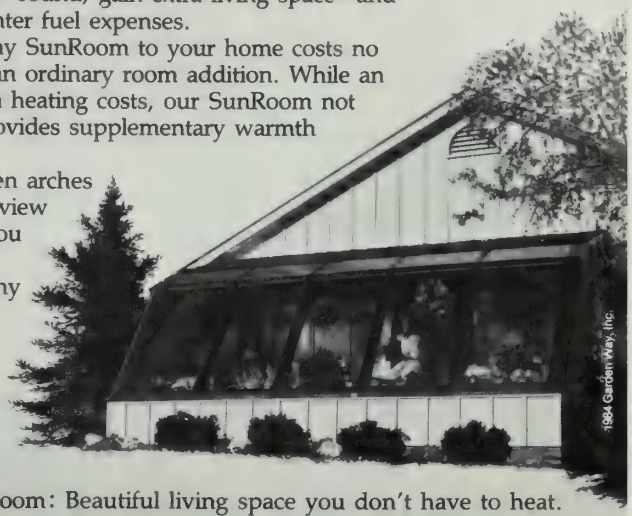

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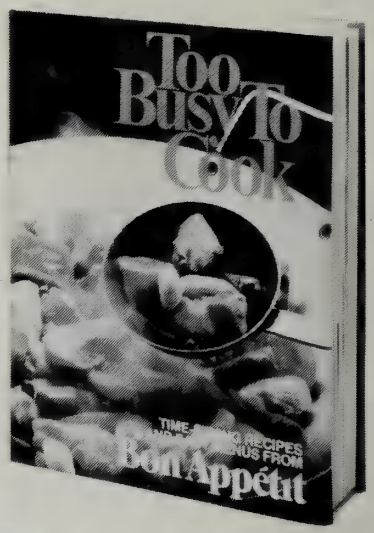

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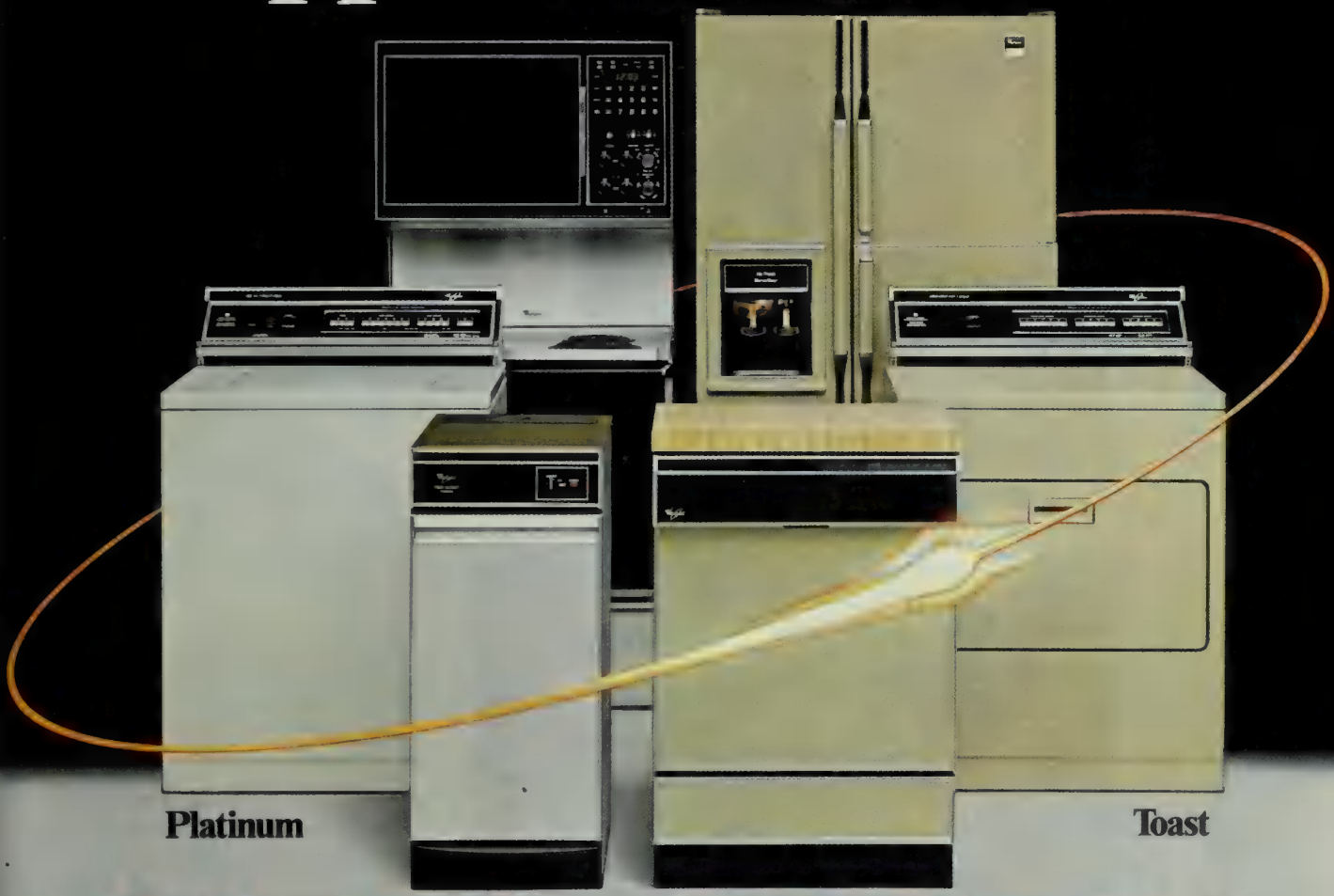

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Contemporary becomes classic in Jay Spectre's New York City apartment.

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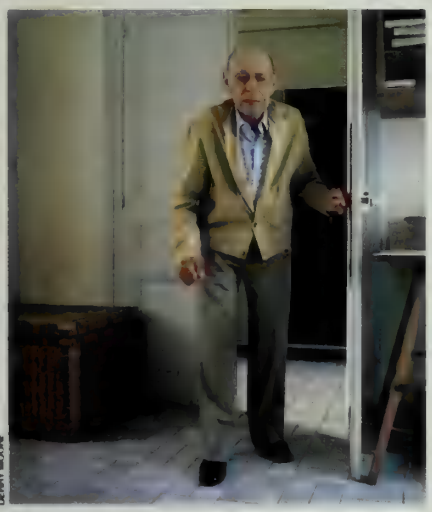

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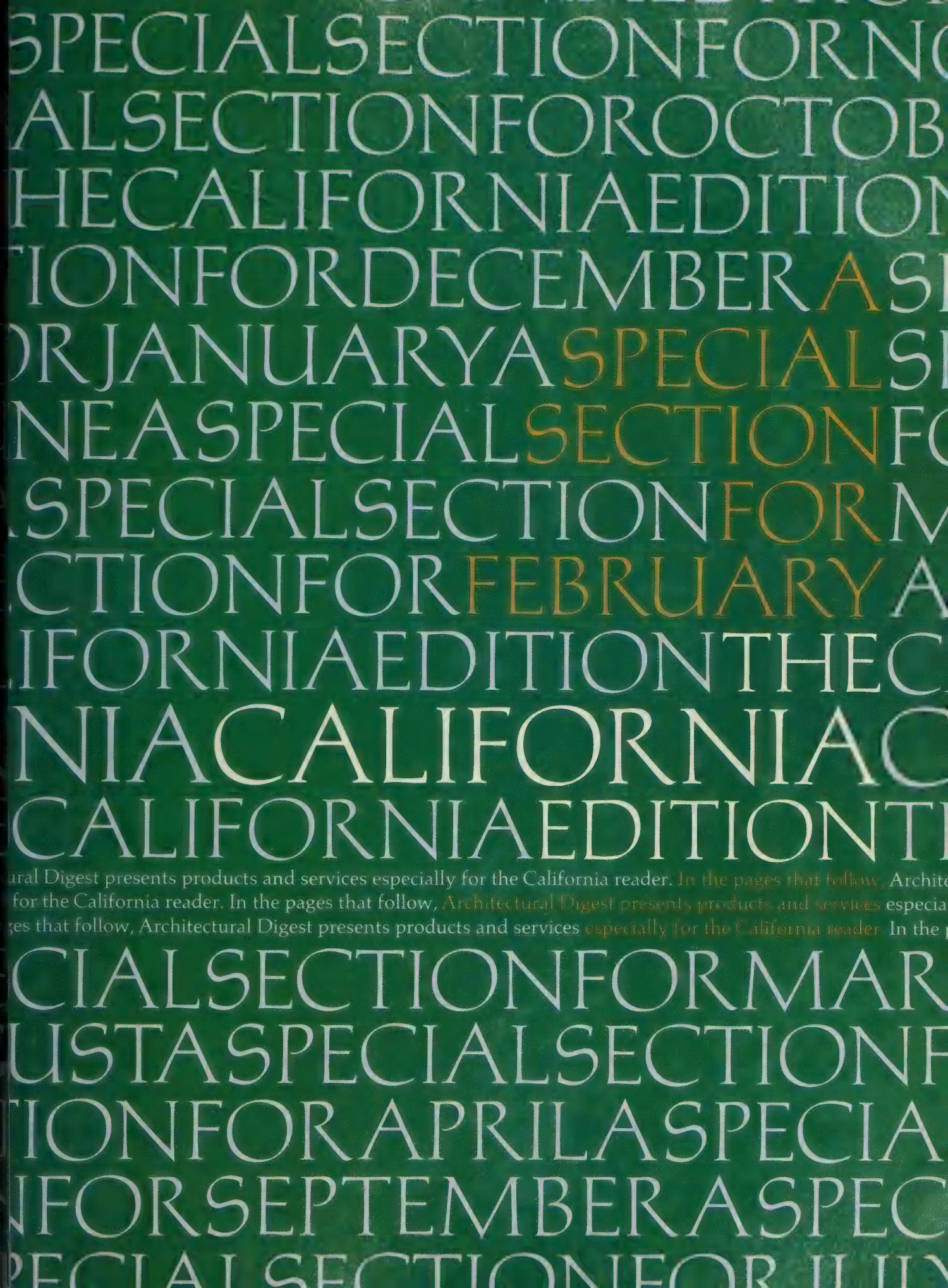
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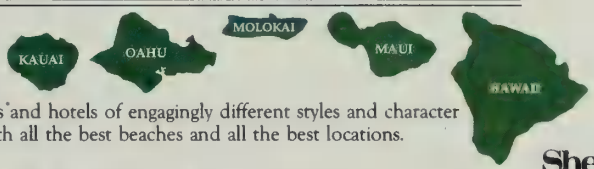

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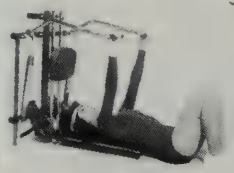

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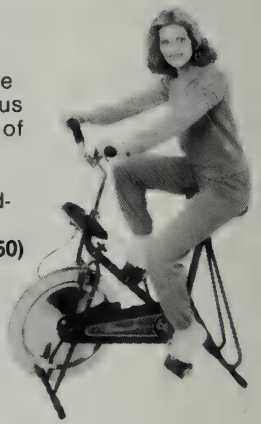

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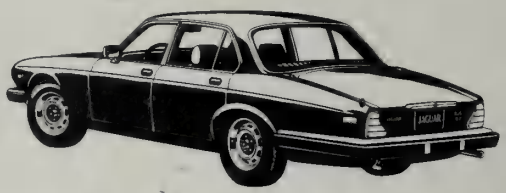

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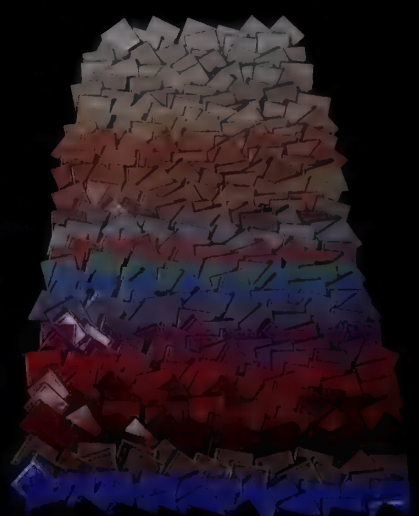

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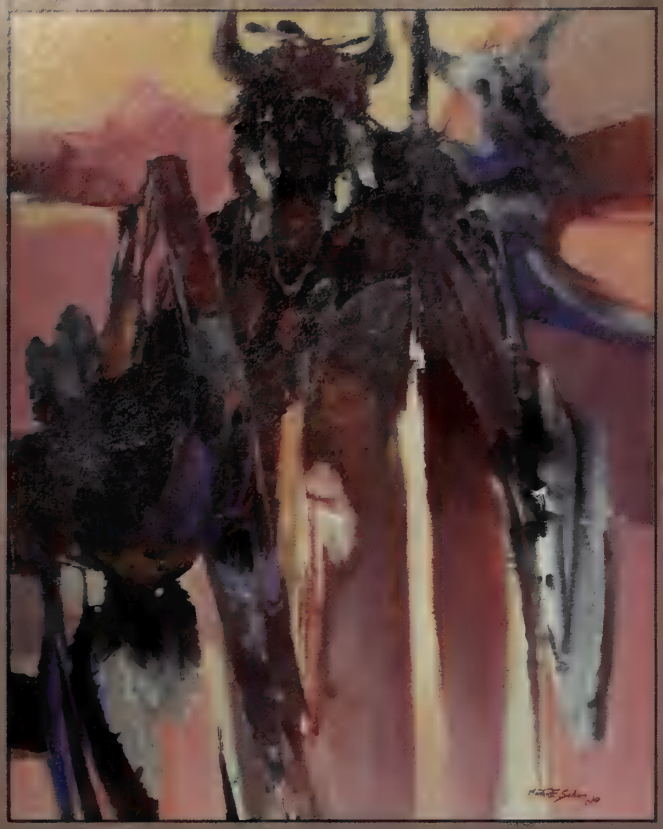

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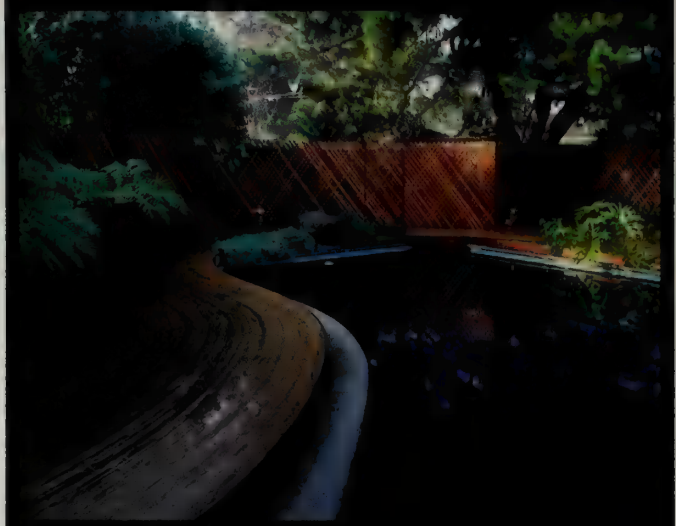

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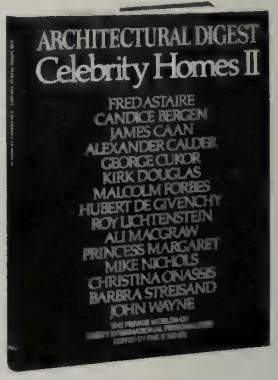

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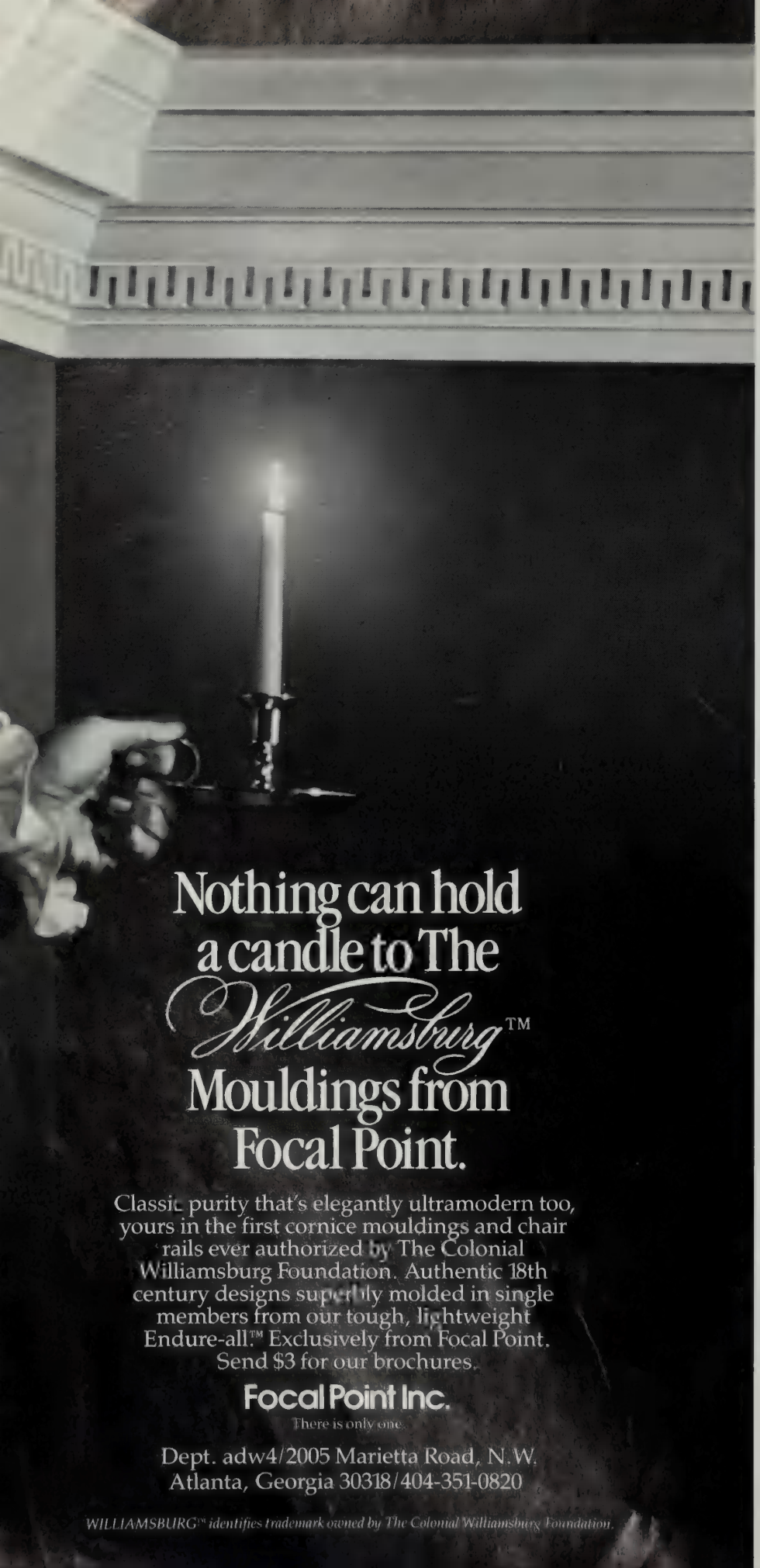

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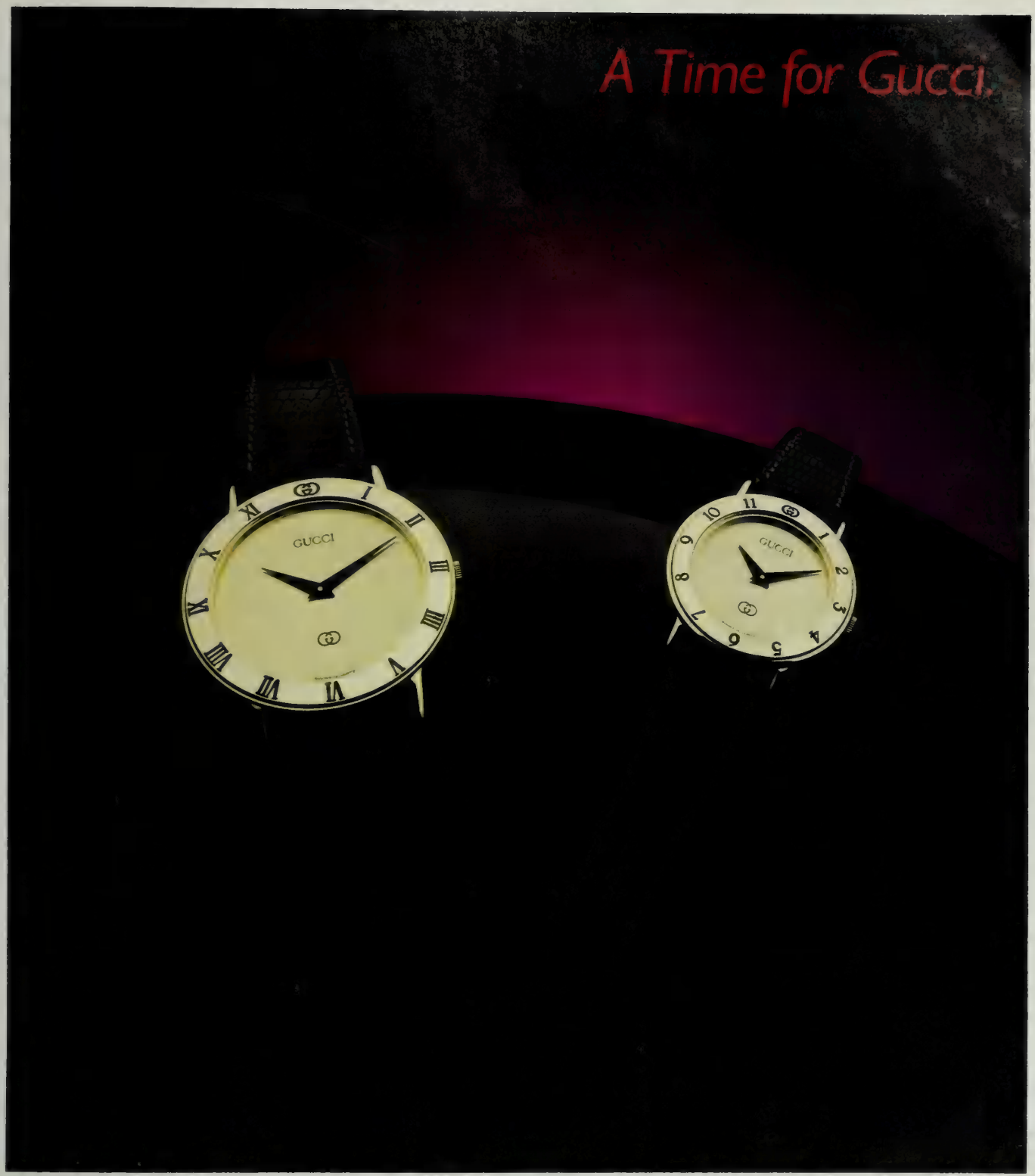

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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
5900 Wilshire Boulevard, Los Angeles, California 90036.

I have marveled at every issue of *Architectural Digest* since the age of twenty. Eight years later, I still look forward to each issue.

As a student in a six-month postgraduate program, my residence has been a temporary one, and therefore it contains no articles of real value. Upon returning to my apartment one day, I discovered it had been burglarized. Due to the nature of my living situation, and the fact that nothing had apparently been stolen, I was not terribly upset. However, after a thorough search, I discovered that the only missing item was the latest issue of *Architectural Digest!*

Let all subscribers beware!

Gary D. Kautz
San Francisco, California

I found the Michael Thomas article, "The Company I Keep" ("Guest Speaker," October 1983), very annoying. Smugness permeates the writing: "See what we've got!" In wonderful contrast is the ever-enjoyable Russell Lynes. Long may his wit and delightful delivery endure. He is a marvelous asset to your magazine.

Theodora Blevins
Seattle, Washington

How fascinating it would be to take a long browse through the literary and artistic curiosity shop Mr. Thomas has made of his home.

Sandra Birken
Salt Lake City, Utah

They might have rescued the mansion, but who's going to rescue your readers from the multiprinted, overfurnished library in Governor Brown's Kentucky home ("A Mansion Rescued," November 1983)?

Eric Morgan
New York, New York

The restored mansion of Governor and Mrs. Brown is a notable tribute to the historic South. The formal landscaping wraps this gracious home in gentle and quiet dignity.

Catherine Lippitz
Miami, Florida

The designs, articles and photography in *Architectural Digest* are all so outstanding, I feel a bit of an ingrate registering this small complaint. But I've become increasingly aware of an overabundance of plants and flower arrangements in your photographs. They give the interiors a much too fussy and obtrusive look, and I'm unable, without effort, to see what a room looks like—to see and feel its form. These plants and flowers not only obscure the essence of the interiors, but make this particular observer feel very claustrophobic!

Diane Schwartz
Encino, California

One of the loveliest guest rooms I've ever seen appeared in your November 1983 presentation of a restored Victorian home in San Francisco, designed by Diane Burn-Eden ("A Magical Transformation"). If I were the guest, I would never want to leave!

Marcia Jacobsen
Westport, Connecticut

Why do you feature such drab and unsuitable interiors, month after month? Satin-covered furniture? Beige, beige, beige? Black pictures! Do you really think people interested in interior design are dying to look at shadows? They want *detail.*

Mrs. Rudolf Johnson
Superior, Wisconsin

There aren't enough ways to acclaim the sensitivity with which the Jencks-Yudell team created the mythical pavilions of their Rustic Canyon project ("Architecture," November 1983).

Tamara Saunders
Chicago, Illinois

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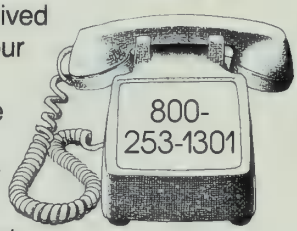

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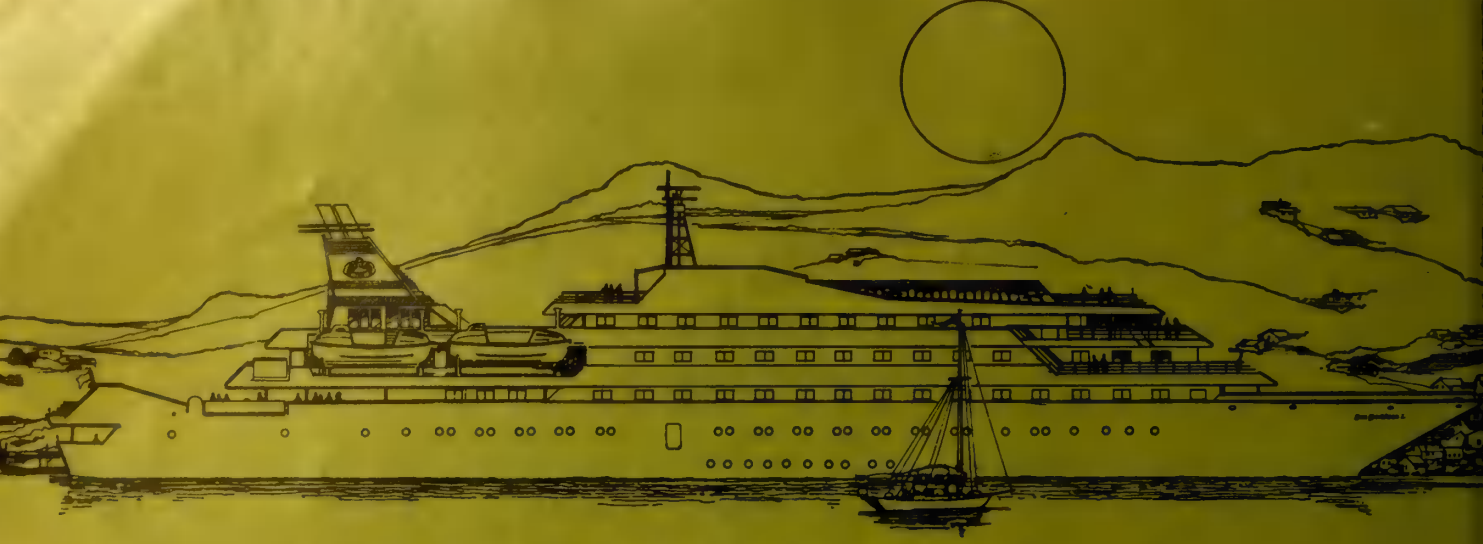

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PEOPLE ARE THE ISSUE

When English drama critic William Hazlitt said that elegance "implies a precision, a polish, and a sparkling," Marietta Tree was not around to personify the words. But they are charmingly apropos of our first "Profiles" subject. For almost two years we have been talking about the various notable and insightful people who will be presented from time to time in the new feature, which debuts in this issue.

Not every notable personality is elegant, of course. But memorable—there's the word that sets the pace. A memorable personality projects a memorable style, and it is the variations of that style—of thinking, of living, of personal expression—that will be mirrored in "Profiles." Not all of the subjects will be, as Marietta Tree is, involved in civic, international and business matters. But they will be in some way memorable. More private than not. In many ways colorful. And in all ways stimulating.

JOHN BRYSON

Paige Rense
Editor-in-Chief

Where Time Stands Still

Years ago, the young Charlotte Aillaud invited Nobel Prize–winning novelist Roger Martin du Gard to visit her in the south of France. For a year she'd been looking for the house of her dreams in Paris. The writer asked her to describe this imaginary residence. "I want it to be quiet," she said, "but situated in a lively neighborhood. I want it nobly proportioned, and so beautiful in itself that it can be left empty." He replied, "What you've just described is my own place. I'm ill, and should I die, it would make me profoundly happy to know that you were living in it." Now she does. *See page 84.*

PASCAL HINOUS

Charlotte Aillaud

Architecture: Helmut Jahn

At the time he planned the Murphy house in Wisconsin, Helmut Jahn was working on other designs that involved using geometry as a generator of form—an office building as a big circle with a piece cut out; a complex consisting of a bank, office building, and hotel, as a series of skewed parallelograms. "I was moving beyond structure and function," the architect explains. "I was becoming interested in decoration, in color." He had designed everything from schools to high-rise office buildings, won many architectural awards and been widely published—but the Murphy house was his first private residence. *See page 92.*

Helmut Jahn

Val Arnold

Colors of Byzantium

Los Angeles designer Val Arnold's work has appeared many times in these pages. His favorite part of any project is the culmination, or what he calls "opening night." In the case of the Andronico residence overlooking San Francisco Bay, the completion of the project coincided with Mrs. Andronico's birthday. Her husband threw a surprise party to mark both occasions and invited two hundred and fifty guests. "All those wonderful Greek women arrived bringing fantastic food," Mr. Arnold remembers. The designer is no stranger to San Francisco. He was based there for years and commuted to his many projects in Los Angeles. Now the reverse situation is true. *See page 100.*

continued on page 24

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continued from page 20

Architectural Digest Visits:
Jean Dubuffet

True to the nature of his work, and devoted almost exclusively to it, Jean Dubuffet leads a reclusive life, eschewing social activity and the accepted social conventions. Art dealer Arnold Glimcher, who interviewed the artist for this month's feature, met him in the late 1960s, not long after Dubuffet began to build the *Villa Falbala*, outside of Paris. It is a fantasy villa of sculptural spaces, meant to transport the viewer to other planes in space and time—"an alternative world," says Mr. Glimcher, one of many expressions through which the artist has "expanded the boundaries of perception and taste." *See page 112.*

DERRY MOORE

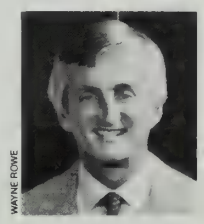
Jean Dubuffet

Robert K. Woolf

A Contemporary Classic

"When I was young, I decided I wanted to be a creative person," Jay Spectre says. "I don't think I was creative to begin with, but through determination, self-analysis and tenacity, I became that creative person." The gift of creativity brought with it a sense of responsibility. For Mr. Spectre, each project is an exercise in perfection. His own Manhattan apartment, featured this month, is a fine example. "I think it is the ultimate privilege, to be able to design for yourself," he says. "Then you put yourself on the line." *See page 120.*

Jay Spectre


WAYNE ROWE

Steve Chase

Profiles:
Marietta Tree

The writer of this month's "Profiles" feature, Arthur Schlesinger, Jr., met Marietta Tree in Paris in 1948. He was special assistant to W. Averell Harriman, who was running the Marshall Plan in Europe. The head of the Marshall Plan Mission to France was David K. E. Bruce. One day Mr. Bruce's wife, Evangeline, called and invited Mr. Schlesinger to dinner. The other guests were Ronald and Marietta Tree. He recalls, "Marietta had been living in England, and I'd recently arrived from the United States, so she wanted to know everything that was going on." *See page 130.*

JAIME ARDILES ARCE

Marietta Tree

GEORGE B. TYLER

GEORGE B. TYLER

Robert Natkin
Judith Dolnick

Romantic Fancy

We first heard about interior designer Robert Woolf's home near Santa Barbara through Los Angeles designer and *antiquaire* Leo Dennis. The house was designed by architect Addison Mizner in the late 1920s, and Mr. Woolf "tried to keep the original and merely restore it." More than once Mr. Mizner's plans for the house and garden have proved invaluable. "It's wonderful," Robert Woolf tells us. "When Mizner says a water pipe is somewhere in the lawn, it's really there." Work is into the seventh year on what is indisputably Mr. Woolf's largest project—a 35,000-square-foot home in Bel-Air. *See page 146.*

Organic Collage

Steve Chase has always liked working with architects, and the direction of his own work has become increasingly architectural. Not long after designing the interiors of the northern California house in this month's issue, his firm began building several houses in Palm Springs. They're not far from his own home, which will soon appear in these pages. The architecture of the new houses is contemporary and shows a postmodern influence. One house "promises to be a very exotic structure, with many different colors." *See page 162.*

The Collectors:
Celebrating Early America

Artists Robert Natkin and Judith Dolnick are interested in color and multitextured surfaces. It shows in their work and in the collections—particularly of New England painted furniture—that fill their contemporary Connecticut house. "Collecting is our entertainment," says Robert Natkin. "I use *entertainment* in the root meaning of the word, 'to enter into and hold.' We've tried to make our home a place other people can enter into and hold." They like using furniture made in the area, but beyond that, "I don't think of it as furniture. I think of it as painted sculpture," Natkin says. *See page 168.*□

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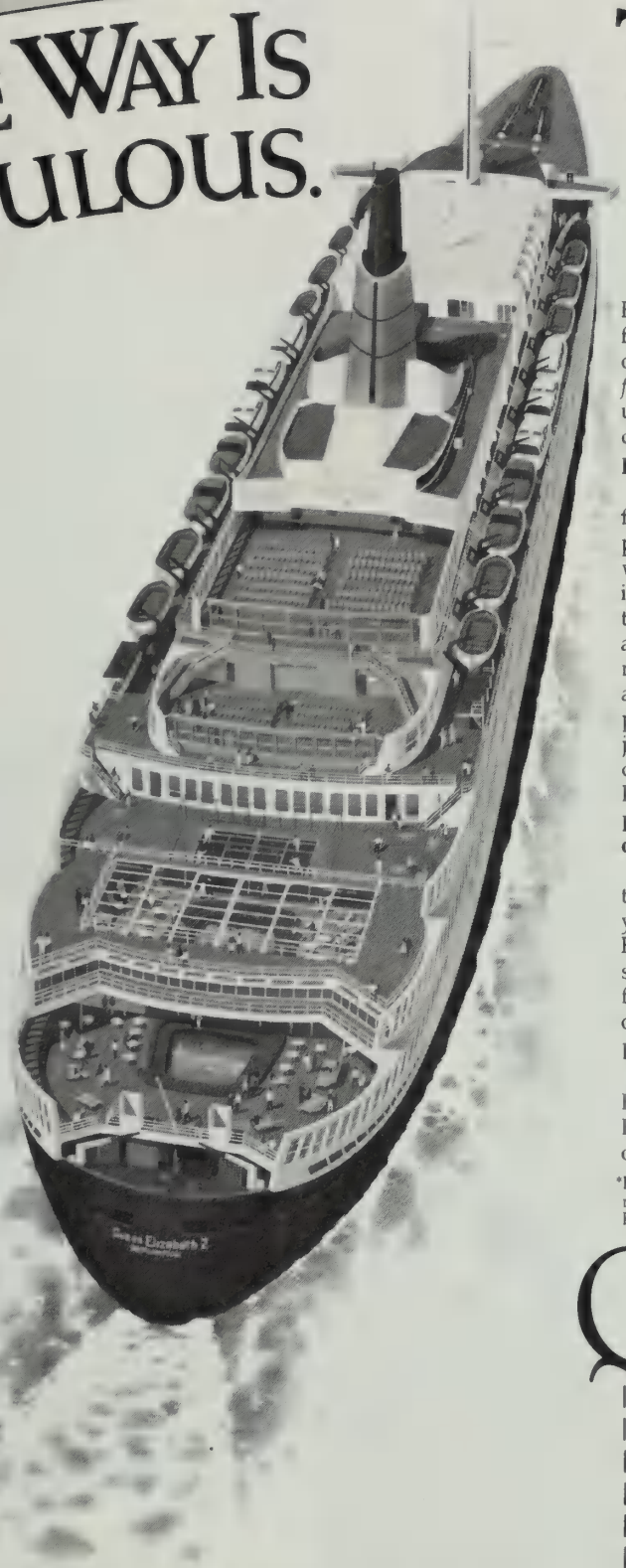

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Children of a Brief Sunshine

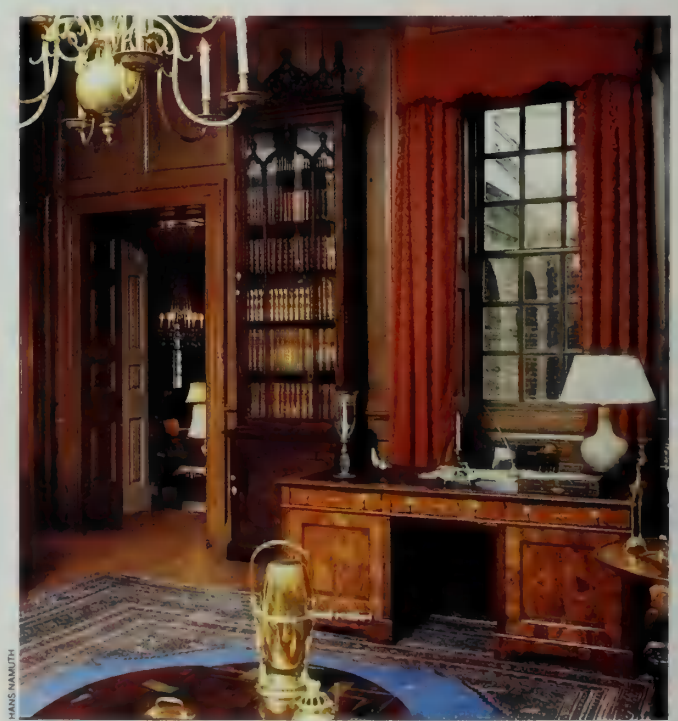
IF THE ACCIDENT of birth caused you to spend most of your early life, as I did, on what is known as the Virginia historic peninsula, you were apt to grow up with a ponderous sense of the American past. As a boy I was made constantly aware of the trinity of national shrines—Jamestown, Yorktown and Williamsburg—which even then, in the 1930s, brought tourists flocking to that seventy-mile oblong of somnolent Tidewater lowland that juts southeastward from Richmond between two of the country's most venerable rivers, the York and the James. But at that age, proximity and familiarity breed, if not contempt, then a certain callow indifference, and I don't recall being at all thrilled by the greater part of my admittedly august surroundings.

HANS NAMUTH

Growing up in the historic Tidewater area of Virginia, William Styron developed an abiding affection for the glorious mansions on the James River—in particular, an evocative quartet made up of Carter's Grove, Westover, Brandon and Shirley. BELOW LEFT: The landward side of Carter's Grove—a manor house built in the 1750s—is framed by a venerable crape myrtle. Local clay produced the façade's rosy brick. BELOW RIGHT: In the library, and throughout the home, pine paneling adds enveloping warmth.

Jamestown was merely a boring landing on the river, heavy with melancholy and ancient, illegible tombstones. Yorktown, for me, possessed no glamour, none of the allure of a world-class battleground on the order of Waterloo or Hastings, but was simply a river beach where we went to gorge ourselves on hot dogs and to swim in the soupy tidal water thick with jellyfish. For some reason verging on the heretical, Colonial Williamsburg never captured my fancy; it seemed even then a place largely contrived and artificial, and it left me cold. But part of my spirit was always mysteriously drawn to the James River mansions. They spoke to me in a secret, exciting way that the other landmarks could never speak; and I still consider them among the

HANS NAMUTH


HANS NAMUTH

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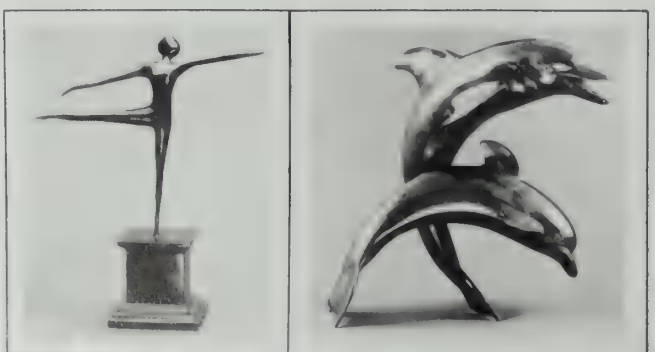

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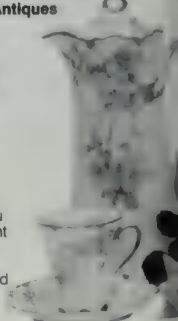

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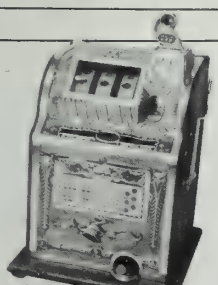

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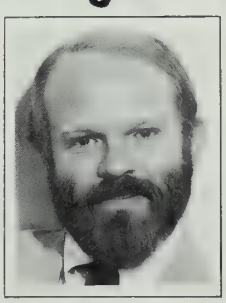

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Children of a Brief Sunshine
continued from page 32

HANS NAMUTH

HANS NAMUTH

"I intend to set about building a very good house," wrote William Byrd in 1729, and Westover was the result of his cultivated efforts. ABOVE LEFT: A guest room recalls the virtues of comfort and hospitality the Virginians held dear. High ceilings, white-painted woodwork and deep window seats contribute to its lasting appeal. ABOVE RIGHT: A black marble mantel, said to be the first in the colonies, ornaments the drawing room.

state's truly captivating attractions.

Westover and *Brandon. Shirley* and *Carter's Grove.* There are other fine Colonial structures in the Tidewater, but these four remain the exemplars of the noble species of dwelling that the early planters built on the banks of the James, creating, from native brick and timber, likenesses of the country houses of England they had left behind, but in each case, out of some quirky genius, imparting to the whole an individuality that remains arrestingly American. The mansions have of course undergone much restoration since the mid-eighteenth century, when they were built. (William Byrd's Westover, perhaps the most splendid of the group, was badly mutilated by fire during the Civil War.) But one of the remarkable things about these houses is the way they have escaped the look of having been prettified by the embalmer's hand. Although they are linked in spirit by their obviously Georgian origins, part of the charm of each lies in its almost defiant distinctiveness—Shirley, with its absence of wings, having a lofty solidity, in contrast, say, to the dignified horizontal expansiveness of Brandon and its rectangular wings attached to the center by connecting passageways. Each is unique, and a surprise.

There are perhaps few habitations anywhere that ever so successfully fused aesthetic delightfulness with unabashed commerce. The plantation houses were really the headquarters for complex business enterprises. Their situation on the river happened not primarily because of the ingratiating view, but because the James was the means whereby each estate's golden harvest of tobacco was shipped back to the insatiable pipe smokers and snuff dippers of England and the Continent. What strikes one, then, is that the homes—created by gentlemen for whom profit was a paramount concern—are so fastidious yet so sensuous in their elegance, so satisfying in terms of all those components that make up the nearly perfect human abode. And all of this took place on the breast of a raw and primitive continent whose often violent settlement began not many years before.

How easy the temptation must have been to erect something tacky and utilitarian and to make one's getaway; the banks of the waterways of the earth have been littered by exploiters' shameless eyesores. But Virginia planters like William Byrd and his fellow proprietors, entrepreneurial though they were, made up a rare breed whose sense of environment was subtle and demanding. We know from the records they left that they

continued on page 40

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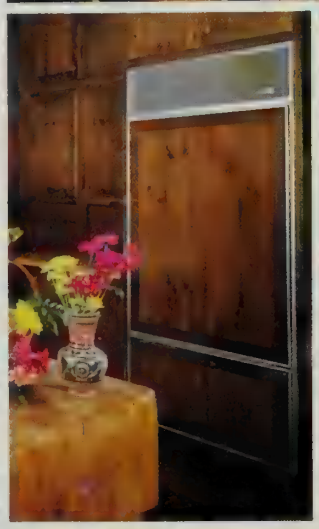

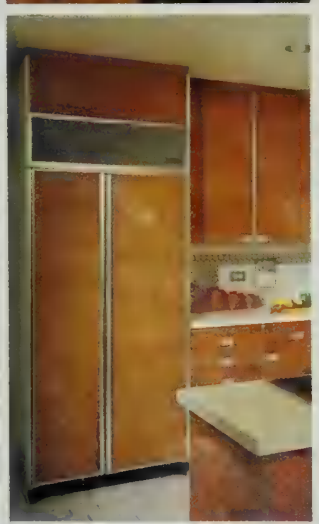

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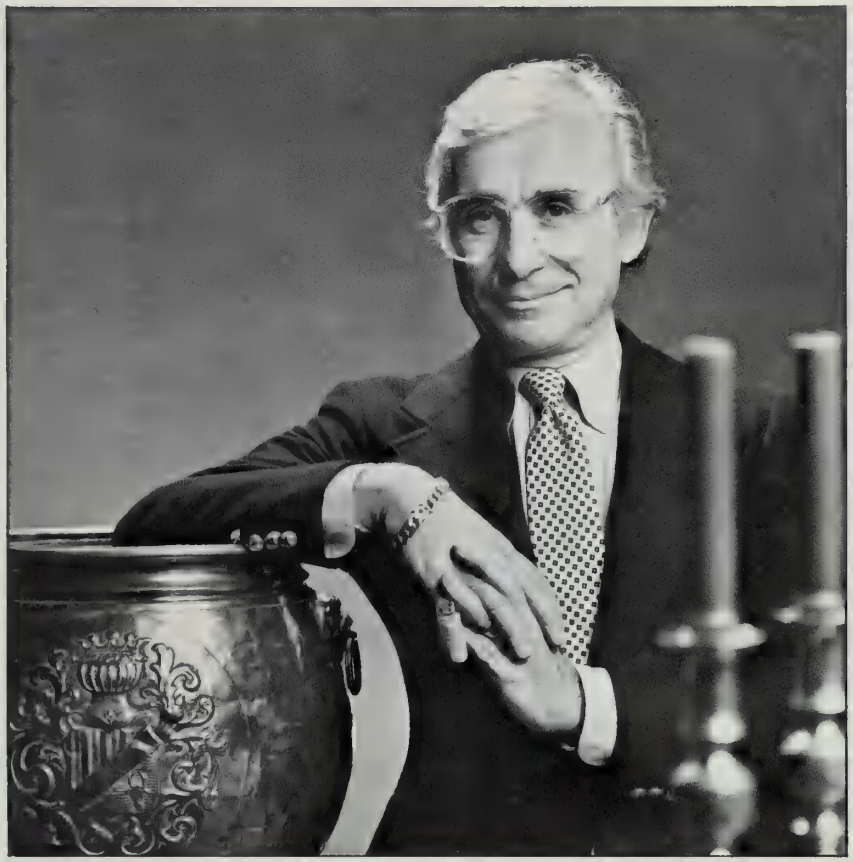

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Children of a Brief Sunshine

continued from page 36

HANS NAMUTH

HANS NAMUTH

Most impressive, William Styron feels, is "the harmonious connection between the mansions and their natural surroundings, each of them seeming to grow like an essential ornament in a landscape of huge, hovering shade trees, boxwood-and-rose-scented gardens, and a sumptuous lawn undulating to the river's edge." ABOVE: Just such a lawn at Brandon—a home often, but inconclusively, attributed to Thomas Jefferson. RIGHT: A detail of Brandon's triple-arched hall shows a tobacco-leaf pattern carved into the capitals.

responded with passion to the music of Purcell and Lully, to the *Eclogues* and *Georgics* of Virgil; why should they not be determined that their surroundings be imbued with equal serenity and refinement?

Among other things, these fog-dampened Britons were plainly intoxicated with the flowering of Virginia's lush and sun-drenched countryside. And so what impressed me as a boy, perhaps unconsciously, impresses me now with logic and force; the harmonious connection between the mansions and their natural surroundings, each of them seeming to grow like an essential ornament in a landscape of huge, hovering shade trees, boxwood-and-rose-scented gardens, and a sumptuous lawn undulating to the river's edge. Two hundred and fifty years later this mingling of elements has a flowing integrity and authenticity. Also, humanity and wit.

Look for humanity and wit almost everywhere in one of the James River mansions. In the great downstairs hall, the visitor will see how two doors facing each other allowed guests to arrive from opposite directions: by way of a tree-lined carriage road or, for people coming by barge or boat, across the lawn from the bank of the river. In the solitude of that barely civilized wilderness, guests were welcome and fussed over, and they came incessantly. Isolation made hospitality more than a ritual: It was part of a hungry need for communion, and the splendidly paneled rooms that give off the main hall saw manic activity: dancing and reading aloud; parlor games; music played on spinet and mandolin and harpsichord; gossip, flirtation and seduction; card games; much drinking of local applejack and fine Bordeaux wine around fireplaces that were everywhere and fueled from inexhaustible sources of Tidewater timber. Early on, Virginia developed a serious cuisine. At tables in the big dining room, the food—usually supplied from outside cookhouses—was served to the household and to the endless stream of visitors in orgiastic plenty that still makes one marvel.

No time or place is without its woes and discomforts, and surely the planters often worked hard and were besieged by problems, but a nimbus of hedonism surrounds our vision of the James River mansions in their heyday. Both the inhabitants and the crowd of callers must have had a lot of fun. Set down as they were in a delectable backwater where their only excuse for being was to supply their countrymen with a mildly euphoric weed they extracted from the fat land with absurd ease, the planters were among the favored few in

continued on page 44

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Children of a Brief Sunshine

continued from page 40

SHOSTAL ASSOCIATES

Still a working plantation after more than three hundred years, Shirley is an exemplar of the "quirky genius, almost defiant distinctiveness" of the James River homes. Tiered porticoes added in 1831 reinforce its tall, perfectly square solidity—the whole escaping the deadly, all-too-common look "of having been prettified by the embalmer's hand," says William Styron admiringly.

history for whom the circumstances of life had produced a vast amount of enjoyment and relatively little adversity. Although the American Revolution would eventually produce friction and discontent, the proprietors appeared blissfully free of political anxieties. The pestilences that had decimated Jamestown had subsided. War—both European and domestic—was many comfortable miles away. The local Indians had been pacified years before. The low-church Episcopal God whom the planters sometimes worshipped was forgiving and tolerant of their voluptuous pleasures, leaving the burden of sin to be suffered by the Puritans, far north in icy New England. In the long and disorderly chronicle of the West, with its chiaroscuro of serenity and dark agony, they were children of a brief sunshine.

One discordant presence was usually forgotten, or overlooked, even then. As the present-day visitor looks out across the tidy beds of flowers bordered by boxwood and traversed by brick walls, his gaze may linger on the outbuildings (or the spot where they once stood), and they too will seem to fall symmetrically into place. These smaller buildings—servants' quarters, cookhouse, tannery and smokehouse, carpenter's shop, all decently contrived and of honest and workmanlike construction—were, of course, the demesne of the black slaves, whose toil had been essential to the creation and success of the mansions, and continued to assure their perpetuation. The "people," as they were so often called, had been generally treated with care and kindness, so it is understandable that the planters suffered vexation over their common plight and cursed heaven for their predicament. However, not knowing what else to do, they allowed the problem to pass into the hands of later generations, who resolved the matter in one of the most murderous wars ever fought. Meanwhile, the beautiful mansions endured, and still endure. □

William Styron received the Pulitzer Prize in 1968 for his novel *The Confessions of Nat Turner*, and an American Book Award in 1980 for *Sophie's Choice*. His most recent work is a collection of essays, *This Quiet Dust*.

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Look It Up!

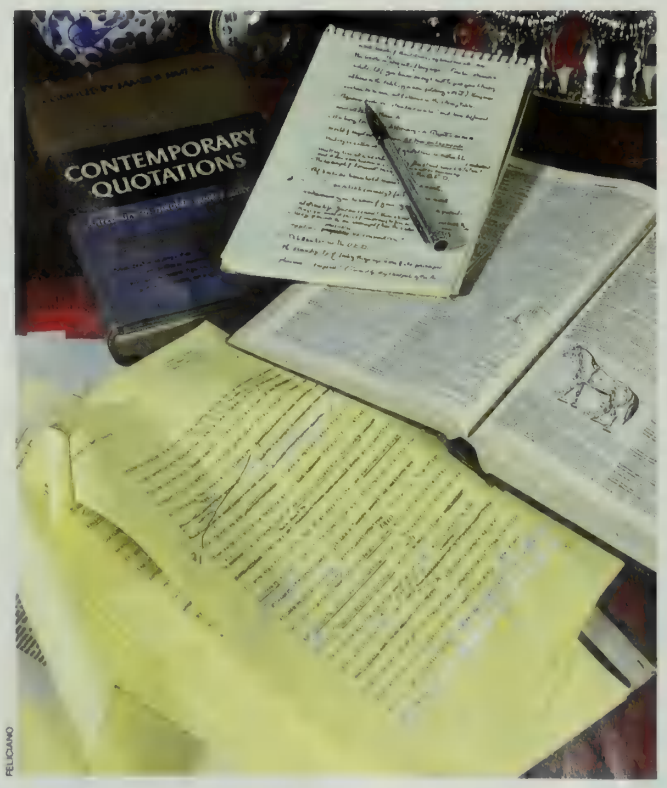
MRS. EVA REICHMANN

A passion for reference books leads Russell Lynes to many a serendipitous find. BELOW: The notes and second draft of this column accompany *Webster's Collegiate Dictionary*—Mr. Lynes's old favorite—and a book of quotations, in which he appears. RIGHT: An 1894 Beerbohm caricature of the eminently quotable Oscar Wilde.

LOOKING THINGS UP is not so much a habit with me, as a cheerful obsession. "I can resist everything except temptation," Oscar Wilde wrote (I came on this today in Bartlett's *Familiar Quotations* while looking up something else), and the gratification of such temptations is never, in my house, more than a few feet or a few yards away. I do not pretend to have a commanding collection of "look it up" books, but those I have are among my best and most frequently consulted friends. They never talk back or shame me for my ignorance, nor snicker at my secret shortcomings. Like good Victorian children, they speak only when spoken to.

Reference books are sometimes pompous, sometimes silly—especially books of quotations—and sometimes stuffy. They are often wise and witty and poetic, but they are never, the ones I use, long-winded.

BELOW: While at work in his New York City brownstone, Russell Lynes often consults long-standing "friends" of enviable scholarship—dictionaries and encyclopedias and thesauruses. On the wall are mementos of his distinguished career in writing about the arts, including a vivid Ben Shahn silk screen of a phoenix.



FELICIANO

FELICIANO

continued on page 54

HOW PURISTS TELL A FUTURE CLASSIC FROM A CONTEMPORARY ANTIQUE.

Any automobile that courts fashion will inevitably be betrayed by it.

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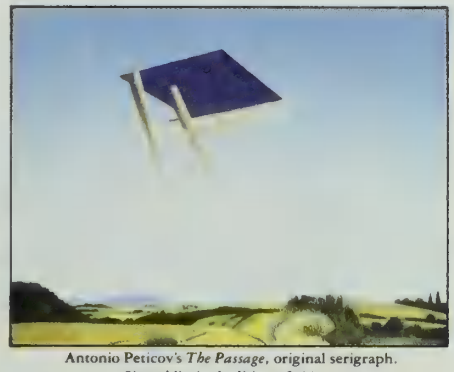

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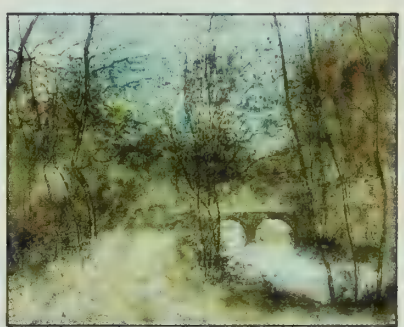

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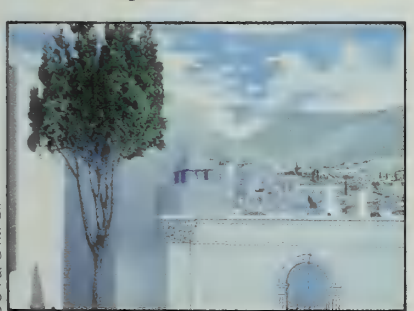

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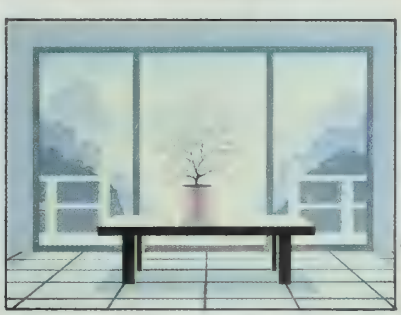

Mick Durrant's *The East Room*, original serigraph. Signed limited edition of 200.

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Look It Up!
continued from page 50

They are more likely to be epigrammatic than prosy ("What is an Epigram? A dwarfish whole, / Its body brevity, and wit its soul."—Coleridge), but whatever they are, I need and use them, and I like to share them with my friends.

Chasing Synonyms

The most essential of all reference books are, of course, dictionaries. To be sure, they are all trees and no woods, and once in them it can be hard to find a way out. They sometimes lead a searcher on a chase from a word to a synonym to a variation, and so on back to where he started, not much the wiser. Sometimes in the course of looking up a word, the words above or below open the eyes to visions never before suspected, and a new chase is on. Dictionaries are cradles of serendipity.

Preferences in dictionaries reflect temperaments. I am not, as some are, a reader of dictionaries. I do not pore over them, though I sometimes get lost among the trees with pleasure. I play favorites and I have a rather large field to choose from. I would be denying an old friend if I failed to praise the battered copy of *Webster's Collegiate Dictionary* that has been next to my typewriter for more than forty years. But on my desk is the new *American Heritage Dictionary*, which I like for its clear type and illustrations and its enlightenment on questions of current usage. Of the big unabridged dictionaries, I rely on both the *Random House* (1966), which contains an atlas, and *Webster's Third New International* (1961). The emperor of dictionaries is the *OED* (*Oxford English Dictionary*), which in its many volumes traces the changing uses and meanings of words, with quotations and dates showing how they have evolved over the centuries. I splurged a decade ago and bought the two-volume edition, "reproduced micrographically." It is hopeless without a magnifying glass, but everything is there. It is more than an artifact; it is an entire civilization.

Somerset Maugham (shown here in a 1949 portrait by Graham Sutherland) recalled looking up a troublesome word in the *Oxford English Dictionary*: "It was there, with just one mention of its use—mine. Now what kind of a dictionary is that?"

Some years ago I was fortunate enough to chat with Somerset Maugham at a friend's house, about the writer's craft—and what a craftsman he was! "The other day I wrote down a word," he said, "and then I wondered if, indeed, there was such a word. So, I looked in the *OED*. It was there, with just one mention of its use—mine. Now what kind of a dictionary is that?"

I am not a slave to my thesaurus, but Roget sometimes plucks me from a mire of indecision and sets me on a new path; a single unexpected word can start a fruitful train of thought. I have two kinds of thesauruses—the traditional one, and one arranged as a dictionary. I find the updated but traditionally arranged volume much more to my taste. Peter Mark Roget, whose fame rests on this *Thesaurus of English Words and Phrases*, first published in 1852, gave most people a better, but obscure, reason to thank him. He was a physician, and it was he who recognized that an image remains in the eye briefly after it has been seen. He called it "the persistence of vision with regard to moving objects." It is this principle at work that makes movies possible.

Literary Cocktail Parties

There exists, though I have not seen it, a *Thesaurus of Quotations*, which might be fun, but I have half a dozen or so books of quotations, which I find more seductive than useful. They are rather like literary cocktail parties where authors preen themselves and show off their wit. The one I keep on my desk is Bartlett's, though I have an old friend that is fuller and cornier, Stevenson's *Home Book of Quotations*. In a few "modern" ones I find myself reacting much as Maugham did to the *OED*.

My life without encyclopedias would, considering my trade, be impossible. The more concise they are, the better. I use the *Columbia-Viking Desk Encyclopedia* a dozen times a week. It is a convenient, bare-bones version of the excellent one-volume *Columbia Encyclopedia* (about 2,500 pages). My only "big" encyclopedia is the eleventh edition of the *Britannica*, published in twenty-nine volumes, 1910–1911. A friend bought it at a country auction years ago for five dollars and gave it to me. I use it rarely, but when I do, it is with pleasure. I do not yearn for the new *Britannica*. I've consulted it in libraries and found its organization confused and confusing. I have compact encyclopedias of the decorative arts and architecture, which I find handy; atlases, which in our changing world seem ephemeral, though *The Times Atlas of the World*

continued on page 56

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Look It Up!

continued from page 54

FELICIANO

In the Lynes library, the temptation to look things up is easily—and comfortably—gratified. The shelves at left are devoted to 18th- and 19th-century books on the American home, acquired in researching *The Domesticated Americans*. The chair and ottoman boast needlepoint scenes by Mr. Lynes—the view from his back window and a "pointillistic" fish pool.

is a monumental wonder; and dictionaries of art history and music (I haven't one I like); of film and so on.

I save my favorite for last. It is *The Reader's Encyclopedia*, originally edited by William Rose Benét, the editor-poet-critic, in 1948, and revised in 1965. It answers more of my family's questions than any book in the house. It is a literary encyclopedia: who wrote what, when, where and to what end, with summaries of plots and the cross-referenced names of characters, authors and titles. (Who, for instance, was Phineas Finn or Fabian or Mrs. Jarley? What was Maat or la Pléiade or the original Ship of Fools?) It is the book I give as a present more often and more successfully than any other.

In his famous *Dictionary* (1755), Dr. Johnson (see Bartlett's) defined an essay as: "A loose sally of the mind; an irregular undigested piece; not a regular and orderly composition."

What I have written, and you have just read, is an essay.□

Author of ten books on the arts in America—including *The Tastemakers*, *The Art-Makers*, and *Good Old Modern*—cultural historian Russell Lynes is presently at work on his eleventh.

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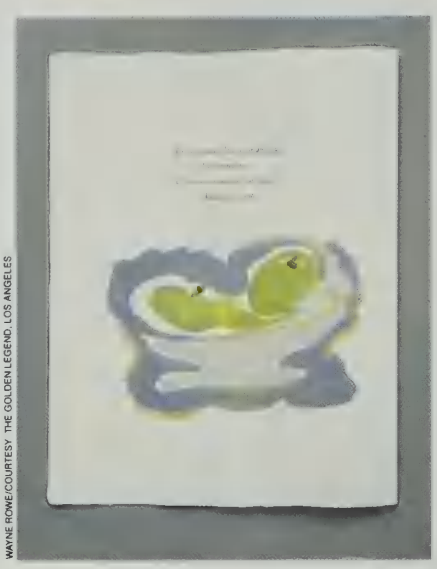
Books recognized by this designation are valued for their beauty and their rarity, and sell for prices that climb rapidly from a few hundred dollars to tens of thousands. They are usually handmade, published in limited editions, and represent either a close collaboration between artist and writer, or a sympathetic involvement—on the part of an artist—with historic literature or themes.

Unlike first edition books, which attract many collectors, but are not necessarily beautifully crafted or presented, a brilliant *livre d'artiste* relies not only on the artist as interpreter, but on the skills of typographers, printers, binders and other craftsmen.



WAYNE ROWE/COURTESY THE GOLDEN LEGEND, LOS ANGELES

ABOVE: In the modern *livre d'artiste* there is much to savor: sumptuous illustrations, dynamic prose and marvelously accessible prices. While Braque's canvases can easily reach $500,000, *Si je mourais là-bas*, 1962, graced with woodcuts, and poetry by Apollinaire, provides both literary and visual satisfaction at $35,000-$45,000. BELOW: Motherwell's *El Negro*, 1983, offers similar access to a valued artist. Here, *Black with No Way Out* enriches Rafael Alberti's verses. Published by Tyler Graphics at $6,000, it is now worth $15,000.

Henri Matisse's sought-after 1947 portfolio *Jazz*, with its exuberantly colored *pochoir*, or stencil design, derived from the artist's dazzling cut-paper collages, recently sold at Sotheby's for $74,250. Last year, however, a budget-minded collector intent on acquiring newer works, also of highest quality, could have purchased Jim Dine's *Apocalypse: The Revelation of Saint John the Divine*, with twenty-nine original woodcuts by the artist, at Arion Press's original publication price of $1,500. What distinguishes both of these remarkable works is the extent to which their graphics reach beyond decoration or illustration to become bold visual statements. Matisse himself

TYLER GRAPHICS LTD 1983

continued on page 66

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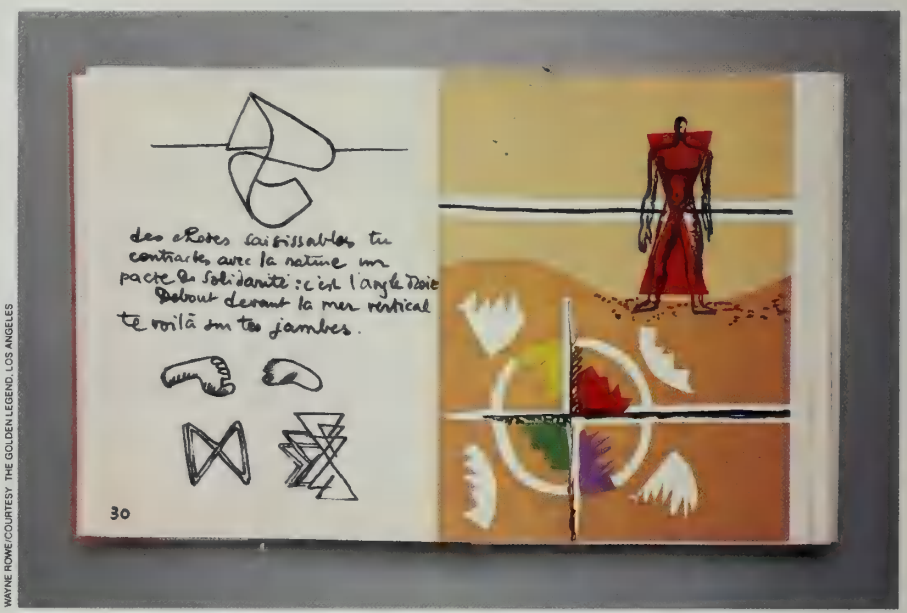
The Ingenious Livre d'Artiste

continued from page 62

wrote of *Jazz*—and of his text—"These pages are only an accompaniment to my colors, just as asters help in the composition of a bouquet of more important flowers."

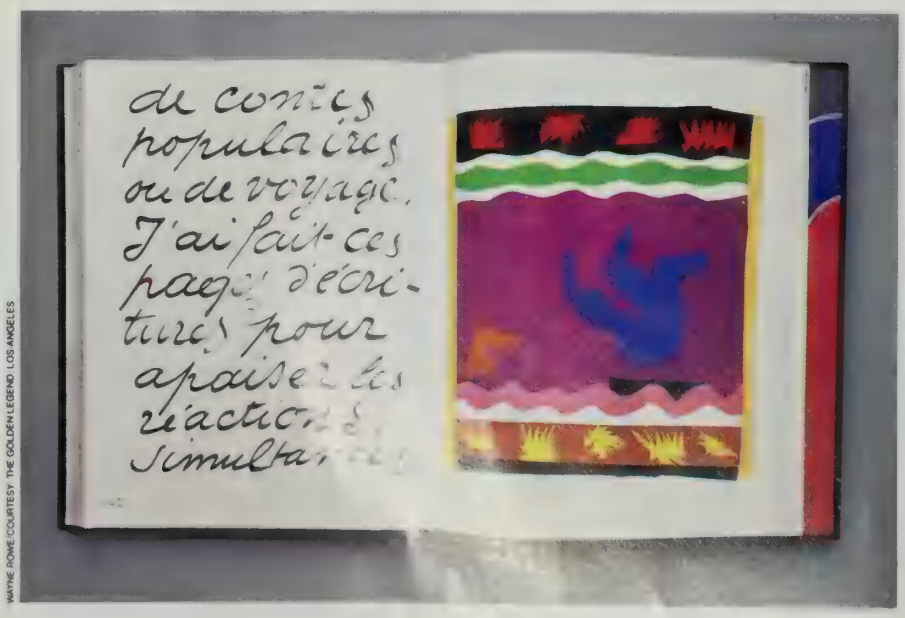
The history of beautifully illustrated books is literally as long as the history of printing. The genre includes such magnificent volumes as Dürer's *Apocalypse*, published in 1498; Goya's *Los Caprichos*, 1799; and William Blake's *Songs of Innocence*, 1789, and *Songs of Experience*, 1794. Such books are the ancestors of the modern *livre d'artiste*.

By the end of the eighteenth century, fine-art printing had become a highly sophisticated medium for artists, yet the invention of lithography in the early nineteenth century stimulated a printing revival that took France, in particular, by storm. In Paris, the legendary dealer Ambroise Vollard thrust the illustrated book into the twentieth century. Books he commissioned by Bonnard, Matisse, Picasso, Rouault, Braque, Derain, Miró and Dufy made it possible, as Goethe said, "to see more in [the writing] because of the pictures." In Vollard's world, books revolved around the unique vision of the artist, rather than the substance of the text.



WAYNE ROWE/COURTESY THE GOLDEN LEGEND, LOS ANGELES

ABOVE: A prodigious writer and sketcher, Le Corbusier was both author and artist for *Poème de l'angle droit*, Tériade, 1955. Lithographs provide a spirited synthesis of the architect's professional ideals, including the determined ordering of life through the right angle. Value: $3,000–$4,000.
BELOW: Stenciled patterns, seething with color, make Matisse's *Jazz*, Tériade, 1947, one of the most popular *livres d'artiste*. Here, *Le Toboggan* reveals the fluorescent intensity of the artist's palette. The text is merely secondary, he says. "These pages are only an accompaniment to my colors, just as asters help a bouquet of more important flowers." Prices for *Jazz* vary from $46,200 for the book to $74,250 for the separate suite of prints.



WAYNE ROWE/COURTESY THE GOLDEN LEGEND, LOS ANGELES

Today, *livres d'artiste* in the Vollard tradition are among the most personal and intimate expressions of a diversity of artists, including Robert Motherwell, David Hockney, Henry Moore, Marc Chagall and Jasper Johns. One of the most incandescent works of art in book form by an American artist is Robert Motherwell's *A la pintura*, issued by Universal Limited Art Editions, New York. In Rafael Alberti's poems, Motherwell found "a text whose every line set into motion my innermost painterly feelings." More recently the artist created the equally poignant *El Negro*, which also sprang from the powerful prose of the revolutionary Spanish poet. Though the Tyler Graphics issue price for *El Negro* was $6,000 in 1983, and climbed rapidly to $15,000 in January of 1984, certain paintings by Motherwell and a number of other contemporary American artists might well bring close to a million dollars.

Over the years, *livres d'artiste* have become the subjects of increasing numbers of exhibitions at museums and galleries, while the art market, in turn, has begun to reflect the heightened interest of public and private collectors. Sales of Matisse's *Jazz*,

continued on page 70

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The Ingenious Livre d'Artiste

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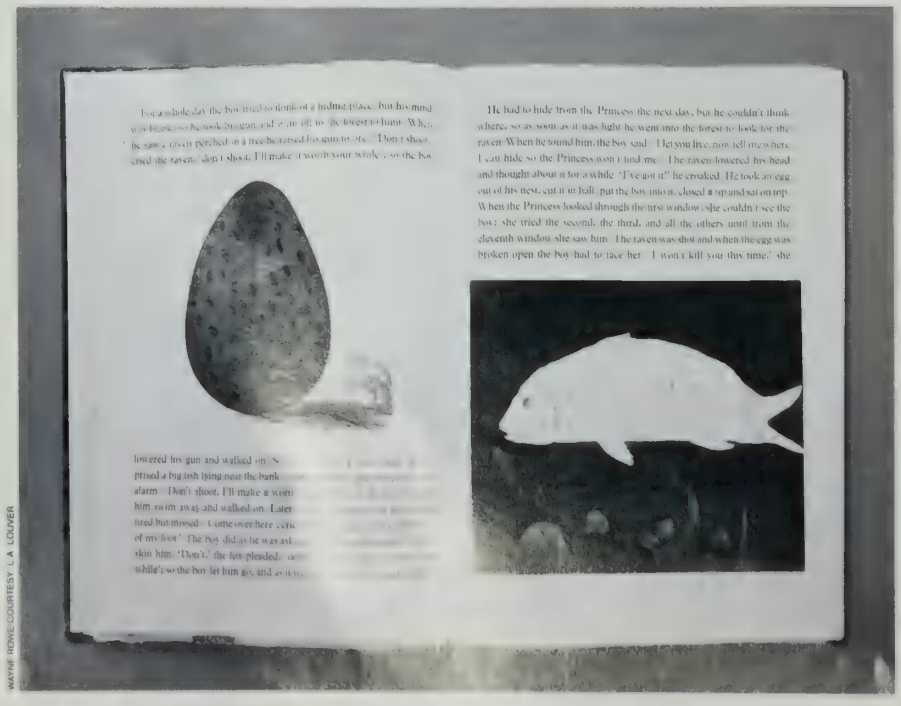
often said to be the finest illustrated book of the twentieth century, provide, in a sense, a barometer of the market. In the past three years, prices for the two existing versions—the book and the separate suite of prints—have fluctuated from $17,975 to $46,200 for the book, to $74,250 for the rarer edition of prints. Another important collector's book, Chagall's *Bible*, published by Tériade, which fetched $3,750 in 1971 and $12,070 in 1974, brought $72,198 in 1977. In 1983, a second Chagall volume, *Les Ames mortes*, 1948, sold for $31,900 at Sotheby's New York.

For the collector of the modern *livre d'artiste*, condition is often the critical consideration in a purchase, and a determining factor when auction prices for an individual book vary dramatically. Foxing (a sprinkling of brown spots), mold and mildew threaten all books, especially those not printed on acid-free paper, and are detrimental to the value of any volume. Beyond condition, rarity is the premier factor in establishing price. Because some *livres d'artiste* are published in more than one edition or format, it is often possible to acquire a beautiful example at a more modest price than that commanded by the rarest version. Also, experts agree that a *complete* book is a more valuable, more important book. They do not recommend breaking up a volume in order to frame individual prints. Exposing a book to light can cause irreversible damage.

FELICIANO

ABOVE: Illustrated by artists as diverse as Dürer, Blake and Chagall, the Bible receives powerful exegesis in Jim Dine's *Apocalypse: The Revelation of Saint John the Divine*, Arion Press, 1983. Forceful lines express the painter's dramatic involvement with the themes of biblical prophecy. It sold last year for $1,500. BELOW: Two etchings from *The Little Sea Hare* grace David Hockney's *Six Fairy Tales from the Brothers Grimm*, Petersburg Press, 1970. Issued at $500 for the book, and $6,000 for the portfolio, they are worth $6,000 and $40,000, respectively.



WAYNE ROWE COURTESY L.A. LOUVER

In light of the possible pitfalls, a collector's first purchase might well be one of a number of invaluable reference works: *The Artist and the Book 1860–1960 in Western Europe and the United States*, written by Philip Hofer, or *The Artist and the Book in France*, by W. J. Strachan.

Finally, for devotees of contemporary art, David Hockney's *Six Fairy Tales from the Brothers Grimm*—peppered with witty etchings of favorite scenes, including beautiful Rapunzel and the room full of gold spun by Rumpelstilzchen—belies any notion that artists' books are not as beguiling as their paintings. Issued by Petersburg Press, this exquisite treasure (sold in portfolio form for $9,800 in 1973 and priced at approximately $40,000 a decade later) is persuasive evidence that a well-stocked bookshelf can be a veritable museum. □

—*Constance W. Glenn*

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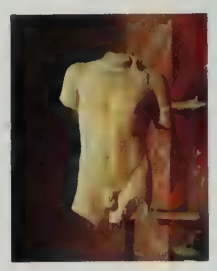
Focus for the Connoisseur

A detailed description of notable art and antiques selected from the interiors featured in this issue.

Hellenistic Torso

This Hellenistic torso was once a complete marble statue—a youth leaning with his hand or elbow on a pedestal, his body arched in pleasant contrapposto. Vandalism, or a series of accidents, has gradually diminished the human form, though the Greek ability to impart integrity to each part of the body has given this sculptural fragment a vitality all its own. This marble—rare in a private collection—has many of the traits of Praxiteles, the relaxed musculature and languid posture imitating the sensuous nature of the fourth century B.C. Greek artist's much-lauded style. "With consummate art, he informed his marble figures with the passions of the soul," observed the philosopher Diodorus, whose admiration was reflected in the numerous copies of Praxitelean sculpture later created throughout the Roman Empire.



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Dubuffet Model

Jean Dubuffet, the founder of *Art Brut* (raw art) and the perennial leader of the French avant-garde, first dealt with the idea of monumental sculpture in the early 1960s. It remained, however, for the development of his *Hourloupe* cycle to provide the ultimate direction his architectural sculpture would take. Seen here, the model for *Monument à la bête debout*, 1969, is an outgrowth of the fabulous series, its towering shape said to equivocate between the figuration of Dubuffet's familiar tree forms and the architectural references the work calls to mind. The "standing beast" of the title is but one element of the whole ensemble, which will appear in its final twenty-eight-foot version this year at Chicago's State of Illinois Center, designed by architect Helmut Jahn.

See page 119.

See page 121.

Head-Ra

"In the contemplation of Nature we are perpetually renewed," said the late Dame Barbara Hepworth. "Our sense of mystery . . . is kept alive, and rightly understood, it gives us the power to project . . . some abstract vision of beauty." In the 1930s Dame Barbara abandoned clay models in order to carve directly into stone. She wanted to evoke the "natural spirit" of the material, chiseling a crystalline surface reminiscent of geological forms. *Head-Ra*, 1971, reveals the sculptor's later experiments in metal, the bronze block animated by the rhythmic modulations and shiny concavity distinguishing her earliest works. Its origin in plaster accounts for the dynamic force of the sculpture, which, linked with the god Ra, suggests sunlight radiating outward in a potent image of creation.

Torso-Bird

Jean Arp begins with a mound of clay—a soft, amorphous mass that can be shaped by the mood, by chance, by the spontaneous impulses of the artist. "We don't want to copy nature," Arp insisted, "we want to produce as a plant produces fruit." Manipulating the work, he would foster it until it no longer needed to be changed. He would then cast it in a permanent material and christen it according to the ambiguous life perceived. *Torso-Bird*, 1963, teases the viewer with this strange ambiguity as it affirms Goethe's belief in the unity of biological forms. "Concrete art wishes to transform the world," said the pioneering sculptor, whose *Concretions* were expected not only to stimulate the imagination of the viewer, but to expel "melancholy" and "vanity" wherever they appeared.

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This Hanae Mori original will be fashioned with meticulous care by our skilled porcelain craftsmen . . . then painstakingly embellished by hand to ensure that every subtle nuance of Madame Mori's rich palette is captured to perfection. And, as befits a major work of art in porcelain, it will be issued in limited edition, reserved exclusively for those who enter valid commissions by December 31, 1984.

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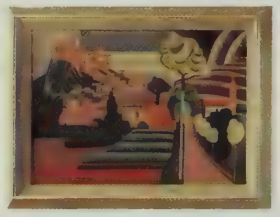
continued from page 76

Entre Chaux

An active participant in many modern movements, Auguste Herbin (1882–1960) is rarely associated with representational art. *Entre Chaux*, 1926, however, reveals a brief departure from abstraction, spawned by the uncertain but reassuring aftermath of World War I. The images are predictably idyllic: a double rainbow; radiating sunlight; a formidable stronghold on a hill. Furrowed farmland yields a prosperous harvest. Hope emanates from a tiny church nestled at the end of the road. In spite of the figurative choices, the artist's concerns with abstraction are not entirely submerged. Flat perspectives and bold patterns linger in the ordered compositions of the hillsides. Colors appear in nonillusionistic harmonies of light and shade. Following his preoccupation with landscapes and still lifes, Herbin returned with renewed vigor to the demands of abstract art. Of note was the Abstraction-Création group, which he cofounded in 1931.



See page 123.

Pagod

The thin veneer of exotic fantasy that is European chinoiserie has little to do with what is truly Oriental. It is, instead, a flirtation with Oriental themes, confidently applied to the reigning decorative movements of the time. If a single household object were to epitomize this Western aesthetic, it would probably be the pagod. A laughing or smilingly good-natured old man, the pagod (often called a joss) was an adaptation of Putai, the jovial Buddhist lohan introduced to Europe in small porcelain figures. Though early interpretations support the loosely draped garments and the happy moderation of the original, later examples are garbed in flamboyant excess, the most elaborate models hailing in the eighteenth century from Meissen, Capodimonte and Rouen. Here, a German "Emperor of China" sports articulated head and arms, which tremble in ludicrous ecstasy at the slightest breeze or touch.

See page 148.

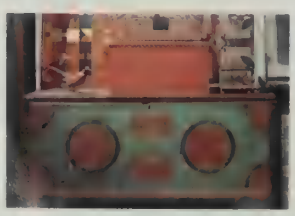
Mullioned Window

It is hard to believe a boxer named "Whirlwind Watson" could ever have anything to do with the Mediterranean Style. American architect Addison Mizner, however, was such a man, his early vocations as a boxer, miner and seller of coffin handles eclipsed in the 1920s by his palatial commissions in Palm Beach and Boca Raton. His grasp of Spanish-colonial architecture was prodigious, and his method of achieving historical effects a tribute to his unwavering dedication to authentic design elements. Shown here, a mullioned window in Montecito reflects not so much a window as a recipe. Composed of cement, French bread, lime, milk and bicarbonate of soda (for aging and pitting), it was made at Mizner Industries as a convincing interpretation of the Venetian Gothic style. The foliated arches create a generous space for the admittance of scenery and light. The motif provides a unifying theme on several Mizner mansions—all of which contributed to a unique idiom for Florida's Gilded Age.

See page 148.

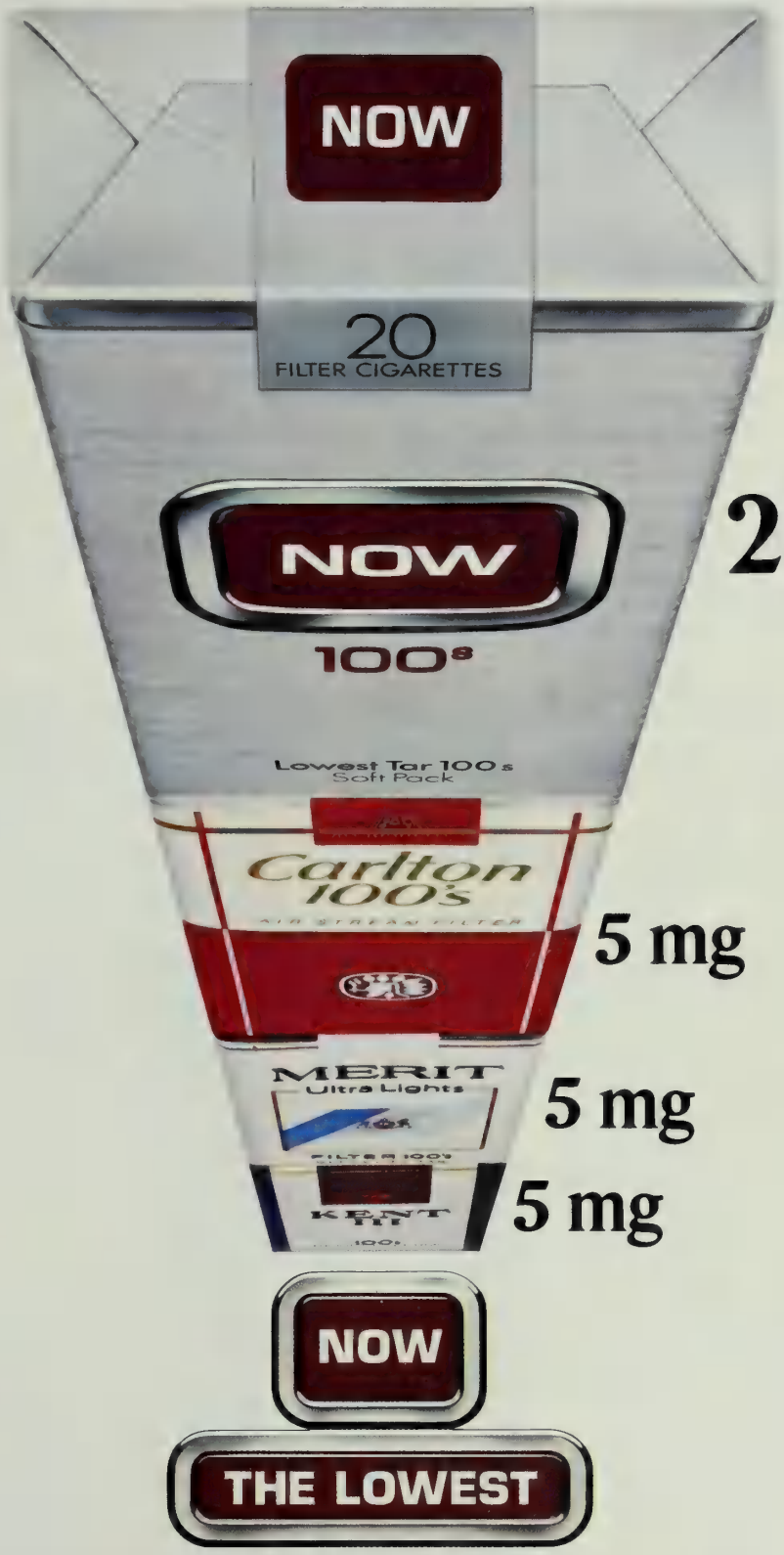
Decorated Wood

Fashioned in the late-eighteenth century, this Delaware River Valley blanket chest exhibits the linear precision of the compass. Bright wheels and stylized hearts are painted in traditional old-world colors that possess precise and symbolic references to marriage and the home. A contrast to the meticulous craft of the blanket chest, the boxes above are far more spontaneous. The surface patterning was created with anything from combs to cobs to the dappled paw prints of the resident hound, and effects express the joyous attempt of the artist to emulate exotic woods. Here, the results are surprisingly realistic, though on second glance the graining reveals, not maple or mahogany, but some fantastic wood in the artist's fertile imagination. The result is a brilliant act of decoration, which attempted to elevate the softer woods the farmers had at hand. □



See page 169.

Above all, the lowest.



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The gasoline-powered range of Mercedes-Benz automobiles for 1984 extends from the 2.3-liter four-cylinder 190

For 1984, five of the more potent gasoline-powered automobiles sold in America are sold by Mercedes-Benz.

CHANGING CONDITIONS never seem to catch the engineers of Mercedes-Benz napping.

Diesel cars, years in advance of the efficiency stampede.

Turbodiesels that anticipated a demand for efficiency plus performance. And it should now come as no shock that Mercedes-Benz greets the current performance renaissance with a range of *five* muscular gasoline performance cars.

In fact, gasoline-powered models now represent half the Mercedes-Benz line. Four of them–the 190E 2.3 Sedan, the 380SE Sedan, the 500SEL Sedan and the 500SEC Coupe–are new to America for 1984.

They help form the most vivid group of performance automobiles Mercedes-Benz has ever built for sale.

The most spirited Mercedes-Benz is unquestionably the stunning new 190E 2.3 Sedan "–perhaps the best in the world in its size class," in *Road & Track's* opinion. And perhaps the equal, in pure driving exhilaration, of any sports sedan now sold.

BOLD PERFORMANCE, MUTED NOISE

The 190E combines its trim 2,655 lbs. and a four-cylinder, 2.3-liter fuel-injected engine to reach test track maximums of 115-mph-plus. Yet it is so finely engineered that vibration and noise are as muted as in larger Mercedes-Benz sedans.

Its performance character is underscored by the five-speed manual gearbox that can be ordered as an alternative to the four-speed automatic.

"Transmission designers fr around the world," *Road & Tra* suggests, "should take a sabbat to spend time at Stuttgart learn ing the Mercedes way of buildi gearboxes."

A V-8 LIKE NO OTHER

The new 380SE Sedan exploits the technology of the eighties t shine as one of the most confidently responsive passenger cars of the eighties.

Turbine-smooth and jackra bit-quick, its 3.8-liter V-8 engine evolves from a new design gen ation meant to deftly balance power and efficiency.

Note that its block is even made of a different substance than most V-8's–cast not in iron but in an exotic alloy of aluminum, magnesium and silicon t radically cuts weight. The pisto in this engine move not against metal cylinder walls but against surface of slippery, smooth, seemingly indestructible silicon crystals.

The 380SE's torque-conver four-speed automatic gearbox i so well integrated with this pow plant that it seems to function almost as part of the engine. To the benefit of satisfying performance motoring.

What that 3.8-liter engine does for the 380SE it does for t 380SL Roadster, the two-seater descendant of Mercedes-Benz' immortal SL sports car series, carried over intact for 1984.

*Approximate suggested advertised delivered price at port of entry ©1984 Mercedes Benz of N.A., Inc., Montvale, NJ.

at $24,000; to the 5-liter V-8 500 SEC Coupe, at $57,000* Left to right: 190 E 2.3, 380 SE, 500 SEC, 500 SEL, 380 SL.*

cedes-Benz launches two flagship models for 1984—500 SEL Sedan and the SEC Coupe. They top off the oline performance line in midable fashion.

The 500 SEL, featured below, five-passenger sedan of near usine status. The 500 SEC is its sybaritic four-passenger touring coupe counterpart.

Each is propelled by an Olympian performer of an engine: the five-liter, light-alloy Mercedes-Benz V-8, new to America for 1984 but already somewhat of a legend on the highways of Europe.

So massive are its power reserves that, though not a practice recommended for normal driving, it could quietly cruise at 55 mph in *second* gear. At 55 mph in top gear it is turning at a lazy and barely audible 1,886 rpm. Acceleration from zero to 55 mph is jet-smooth. Acceleration from almost any point in the speed range, in any gear, is vivid.

HIGH-PERFORMANCE ENGINEERING

The automobiles powered by these engines are painstakingly engineered to high performance levels, from suspensions to steering to brakes. And to the stern safety standards imposed by Mercedes-Benz on every car it builds.

These five gasoline-powered Mercedes-Benz models for 1984 are meanwhile complemented by five of the most advanced *diesel*-powered automobiles you can buy—each an outstanding performer in its own right. Making for the most varied, the most exciting, the most timely lineup of models Mercedes-Benz has ever sold in America.

Engineered like no other car in the world

Where Time Stands Still

Emile and Charlotte Aillaud's Paris Residence

TEXT BY FRANÇOISE SAGAN
PHOTOGRAPHY BY PASCAL HINOUS

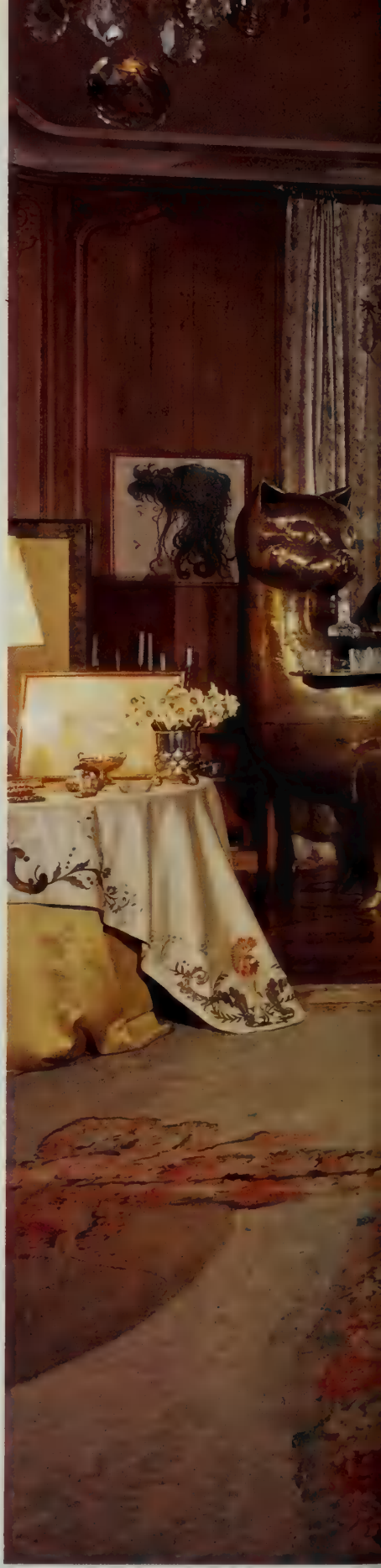
TOP: Emile and Charlotte Aillaud's evergreen garden in Paris. ABOVE: The sinuously shaped and turned staircase, designed by M. Aillaud, is articulated in the half-light enveloping the Entrance Hall. RIGHT: A grandiose cat by François-Xavier Lalanne dominates the Grand Salon. Smaller—but no less important—treasures, including pictures by M. Aillaud's son, Gilles, are distributed about the room.

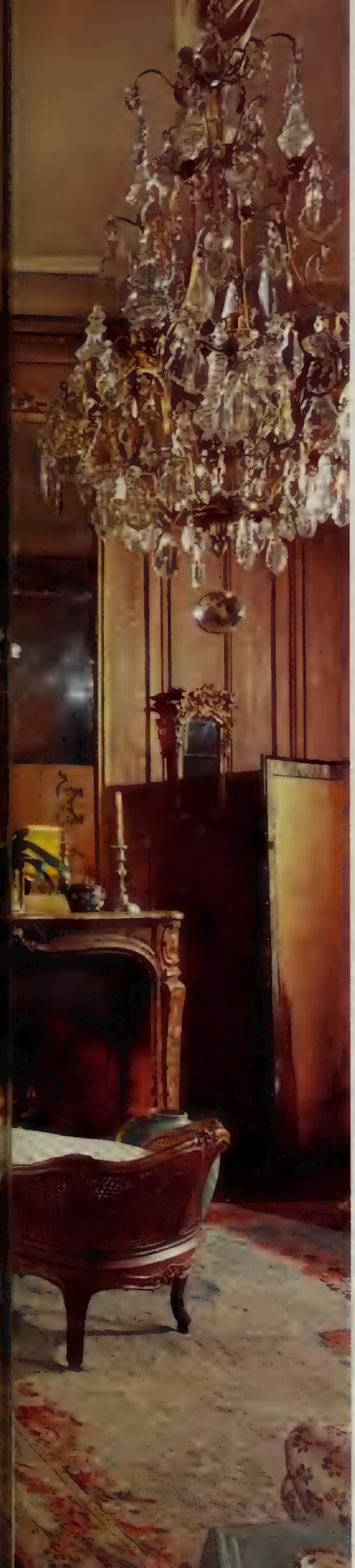
VERY OBVIOUSLY, Charlotte Aillaud moves among the highest reaches of Paris society. Yet she stands apart, endowed as she is with a handful of characteristics sufficiently rare now in this milieu to single her out immediately. Her conversation is sparkling, but her cultural background is just as brilliant; she goes to concerts, the opera, to Bayreuth and Salzburg, but she actually knows and loves music; she is elegance itself, but she also possesses elegance of feeling.

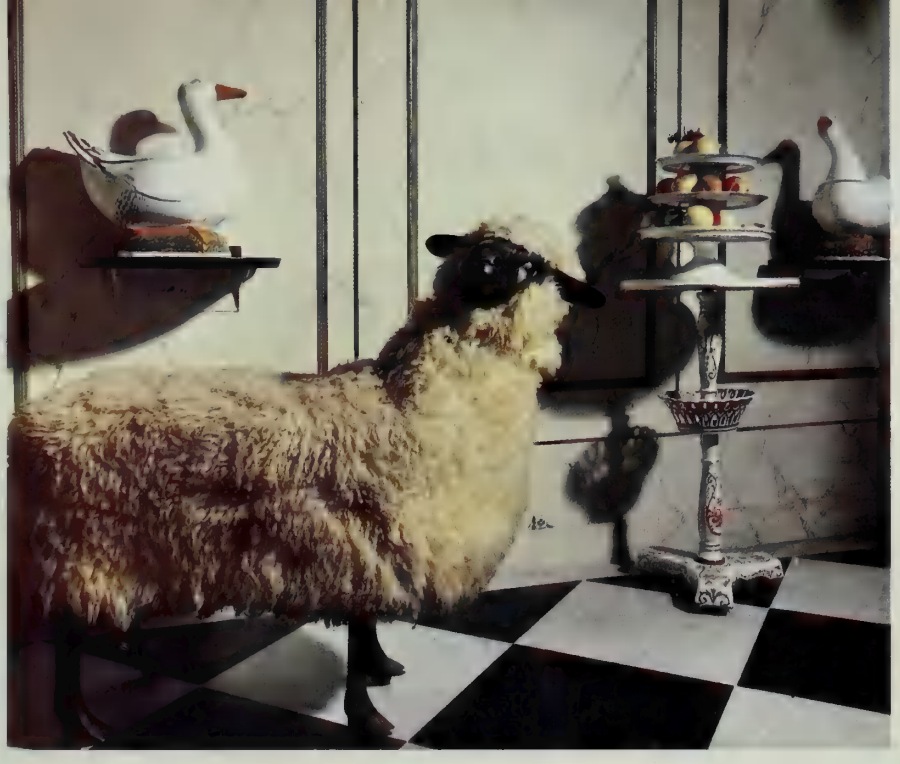
In short, it is instructive and amusing to follow in the wake of her tall figure, with its auburn mane and matching eyes, warm and melting, as she conducts a tour of discovery in her Paris house. The house is like her: reserved but welcoming; full of contrast, but of sweetness too, shadowed but luminous.

Opening off a lively Saint-Germain-des-Prés side street, the cobbled courtyard beyond the porte cochere comes as a surprise. A large Paulownia tree partially obscures the façade of the house itself, built in the mid-eighteenth century. But the entrance hall is dominated by a contemporary, boldly conceived, free-floating spiral staircase. Designed by Mme Aillaud's husband, architect Emile Aillaud, it soars like some graceful white bird to the floor above.

Library shelves filled with books punctuate this marble-floored space, and from its studious half-light the visitor emerges into a spacious grand salon paneled in natural oak. Its severity is relieved by patterned fabrics. The symmetry of two crystal chandeliers, two marble pedestals bearing candelabra, two folding screens [illegible] two portiere-draped entrances







LEFT: In the Grand Salon the Louis XV period is clearly evident: in the Palais de Versailles parquet floor, boiserie and console, and, more subtly, in the way doorways are aligned, creating an effect of spaciousness. ABOVE: Ten layers of paint were laboriously removed from the Dining Room plasterwork to restore the Empire frieze and moldings by Charles Percier and Pierre-François-Léonard Fontaine. TOP: Ceramic geese and a Lalanne sheep are permanent guests in the Dining Room. Says Mme Aillaud: "It's as though I were living in a house deep in the countryside. But I like the idea that my countryside is a busy street."

"An interior is made up of personal obsessions."
— *Charlotte Aillaud*

RIGHT: In the more intimate and informal Salon Rouge—like a large opera box—friends often join Charlotte Aillaud to listen to music. Furnishings are few and comfortable. Casually stacked books, unhung pictures, and the warm tones of a Bessarabian rug and rich fabrics create an inviting atmosphere. In the corner is a Hellenistic torso. ABOVE: Mme Aillaud duplicates the place and pose of her portrait by Fabio Rieti.

contrast with sculptor François-Xavier Lalanne's chimerical cat. Its startling silhouette—concealing a bar—looms against delicately painted draperies.

Everything here is both singular and harmonious: the severity of the Palais de Versailles parquet floor is softened by a pale Aubusson rug; a pietra dura tabletop casually placed on a pair of terra-cotta garden urns is inlaid with a gay motif of flowers. It is a setting that hovers between improvisation and premeditation.

The smaller salon next door, lined in red Fortuny fabric, is like a big opera box arranged to welcome friends who've dropped in to listen to Verdi. It's a room for dreaming, a room for living somewhere outside time, in a life perhaps more cordial than this one. Transparent painted draperies impalpably divide it from a garden where a trickling fountain plays.

Charlotte Aillaud's portrait seems to be watching over the subtle equilibrium set up between the ancient marble torso—which has obviously spent centuries at the bottom of the

sea—and the nearby Bessarabian rug. It's in this room that guests take coffee from a large lacquered table piled high with books. Pictures leaning against the wall at floor level impart a feeling of relaxed familiarity with the art everywhere present. Mme Aillaud receives her friends with the same familiarity: writers, painters, sculptors and musicians, each finds the festive welcome (and what delightful parties she gives!) or the reassuring intimacy needed.

The rooms on the ground floor are grouped around a formal garden, with box trees flanked by plants in tubs: rhododendrons, roses, white camellias, and, on the terrace, Mme Aillaud's favorite, an orange tree. She says: "For me, happiness is anywhere there are orange blossoms!"

When the Aillauds moved into the house, the plasterwork in the dining room was coarsened by an accumulation of ten layers of paint. It took a year to restore the moldings and frieze, designed by Charles Percier and Pierre-François-Léonard Fontaine, a flawless example of the Empire style. The Empire feeling is heightened by a checkerboard-patterned floor of black and white marble tiles, and a trompe l'oeil sky painted on the ceiling. Sparsely furnished, the room blends easily with the garden just outside. Every detail of its witty décor—the real trees and plants, the Italian ceramic fruit, a talkative toucan in a Directoire cage, even a woolly Lalanne sheep heading for the French windows under the gaze of a pair of ceramic geese—evokes the outdoors.

"Sometimes I stay home for two or three days without going out," says

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RIGHT: Charlotte Aillaud's Bedroom encompasses a collection of objects that recall her past. She explains: "An interior is made up of personal obsessions, and if my bed is trimmed in lace, it's not because lace is beautiful, but because it fascinated me when I was a child: altar boys' [illegible] lace, fragile dolls' lace, the forbidden veil that veiled our grandmothers, paper lace squashed under cakes." The oval mirror and hangings from her *lit à la polonaise*, circa 1780, conjure up similar associations.

PHOTOGRAPHY BY TONY SOLURI

Architecture: Helmut Jahn

NOT ALL ARCHITECTS design houses, and when those unaccustomed to working in this genre turn their hands to it, they can bring some remarkably fresh perceptions to the oldest architectural pursuit. Helmut Jahn has pursued a fast-track architectural career, working for, and now running, a large Chicago firm. The intense forty-four-year-old has designed everything from a police station to a subway station to a high rise—more than a dozen of the latter, from Chicago to South Africa. The last thing he thought he would ever design was a house. Then, his nonarchitect partner, Robert L. Murphy, asked for a lakeside vacation home on a steeply sloping site in the woods of northern Wisconsin.

Mr. Jahn approached the design as he approaches any other, sketching and modeling a spectrum of possibilities. But it was not until he'd shelved the pressures of the office and spent three days relaxing at the site, pencil in hand, that he came back with a confident, "I did it."

Without realizing it at first, Mr. Jahn responded with the design tools he understood best. The result is a house organized on the principles of a high-rise office building, but translated. It has a curtain wall—but of wood; a central core—but with stairs, not elevators; flexible space; even light filtering down from a ceiling system. Moreover, the house is the exact size of a typical office building bay, thirty feet. Here, it is in the form of a cube, and designed, like a skyscraper, on a modular system, though on a smaller scale. What this produced was a house that is charmingly

Architect Helmut Jahn's intention to create "objects in a landscape" resulted in a modular vacation home for his partner, Robert L. Murphy, and Mrs. Murphy. The meticulously crafted house is situated in the lakeside woods of northern Wisconsin. Here, a bridge ascends from the parking landing to the entrance terrace.

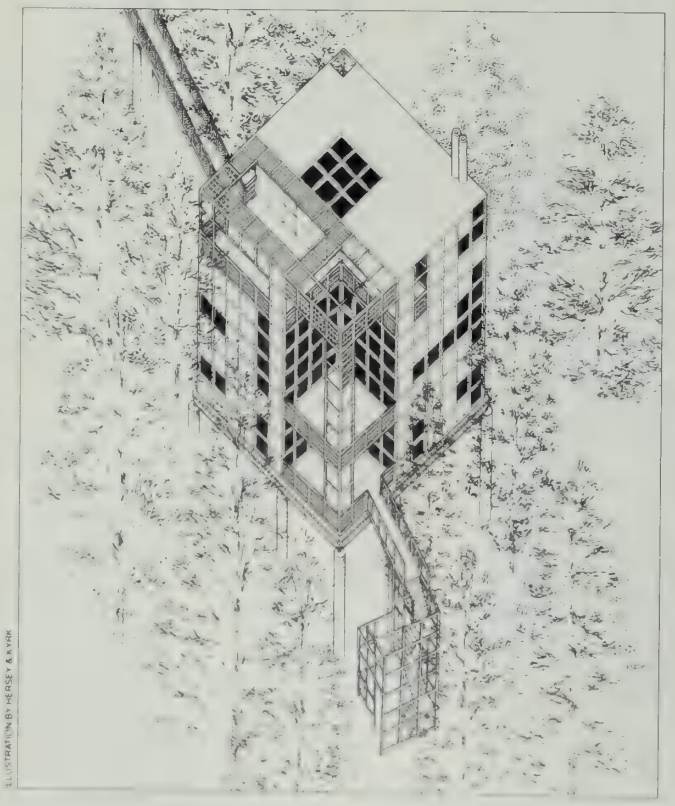
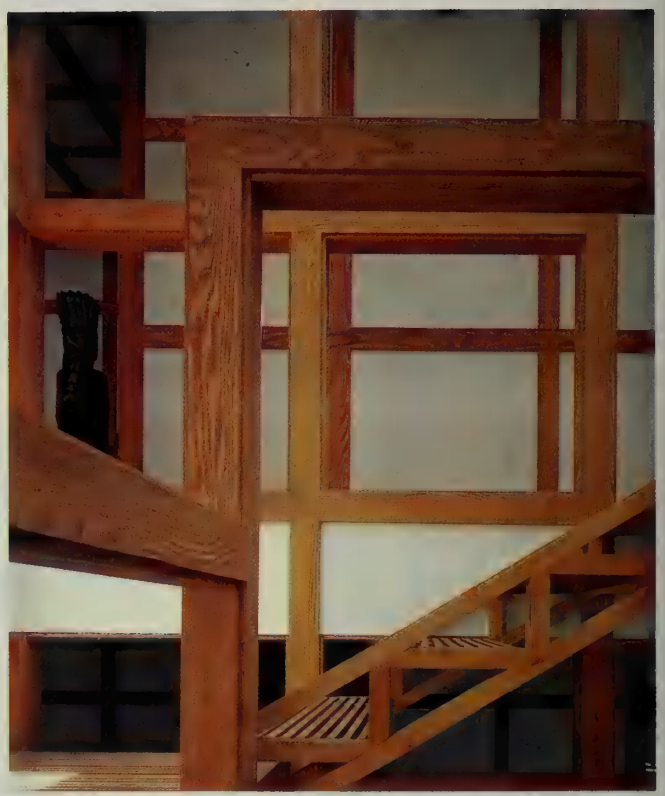


ILLUSTRATION BY HERSEY & KYNE

"I designed this house to be understood as a set of abstract geometric elements," says Mr. Jahn. TOP: Terraces and modular windows cut into the perfect cubic design based on 3-foot grids. BOTTOM: The entrance terrace displays the colorful trim derived from spring and summer foliage, autumn leaves, and winter snow. ABOVE: An axonometric drawing shows the organization of the house, with terraces on all levels.

The stairway is an overlay of pattern on pattern—climbing, overlapping, casting shadows.



The central stairway becomes the principal organizing device of the house. OPPOSITE: From the skylight, natural light filters down the stairs to the middle level, illuminating the Dining Area and Kitchen. Hanging lamps from Koch & Lowy. ABOVE LEFT: The Living Area is seen through the open modular units of the stairway. ABOVE RIGHT: Along the stairs, the warm tones of wood and layers of filled and open grids create an abstract composition.

scaled from the outside, intimate and appealing within, with none of the form, but much of the feeling, of traditional rustic timbered houses.

When the scheme was first shown to the clients, their teenage daughter saw her bedroom perched up in the treetops and exclaimed, "That's the place for me!" In fact, the whole house is situated in the treetops, with magnificent lake views. Pine and birch trees, carefully left undisturbed during construction, come almost to the walls. Three terraces afford indoor/outdoor living. A slight rotation of the plan points the house, with the corner edges of two terraces, out toward the shoreline. This effect, and the fact that the house is supported by columns on sloping land, elicited the owners' name for it—*Le Perchoir*, "the perch."

Throughout, there is a dynamic struggle between the rigors of geometry and subtler happenstance and sensuous appeal. Within the strictly gridded walls, windows appear almost at random, framing special views from within. Together with its bridges and outbuildings, the house, as a set of abstract elements, twists and turns down the hill. Geometry is ever present, but never static.

To all that, Mr. Jahn added a richness of craftsmanship. The house actually evokes the look and the feel of a piece of lovingly crafted furniture. It invites looking and touching and looking back again—from the bridge that leads from the parking landing to the entrance terrace; from the three layers of its wood-finished interiors; and from the complex outside stair tower off the lowest terrace.

On the outside, the house is lacquered and painted like a music box, with a color scheme derived from the seasons: green from spring and summer foliage, red from autumn's turning leaves, white from winter snow. The red trim on the cubic shape

ABOVE: A view through the entrance terrace shows the play of geometric grid and lattice against the natural environment of the woods. OPPOSITE: The Murphys named the house Le Perchoir, "the perch," because it is supported by columns on a steeply sloping lot. The stair tower, set at an angle to the house, descends to a path and the lake, where a pavilion is located.

posed a difficulty, according to project architect Daniel Dolan. "At first we drew red trim all over the house, but it looked like a Marshall Field's Christmas package. We needed a system for deciding where it should be." The system was developed: Trim would be used wherever the grid opened up into a window or lattice.

On the inside, natural woods gridded against white backgrounds evoke the quiet refinement of Japanese shoji screens. Wooden floors, walls and ceiling grids glow in the sunlight pouring in from windowed walls and skylighted stair, then turn golden at night from firelight or the indirect rays from bulbs treated to throw light back against the ceiling.

Detailing has a decided focus. Almost everything is square, even to the closet rods. And everything is integrated into the color scheme, down to the accessories—red canisters, red salt shaker, red caps on wine bottles in the built-in square wine rack.

More than the appeal of glowing wood or intricately detailed design, there is the captivating presence of the central stairway. Turning and turning, celebrated above by skylight and below with a small glazed window-in-the-floor glimpse of the hill beneath, the stair is an overlay of pattern on pattern—climbing, overlapping, casting shadows. The same sculptural intricacy extends outdoors to the terraces' lacy latticework and "jungle gym" lakeside stairs. It isn't quite what you'd expect in a house, but with no particular loyalty to the traditions of domestic architecture, Helmut Jahn has created a very remarkable spatial experience.□

—*Nory Miller*

Colors of Byzantium

Above San Francisco Bay

INTERIOR DESIGN BY VAL ARNOLD
PHOTOGRAPHY BY MARY E. NICHOLS

In the San Francisco home of Mr. and Mrs. John Andronico, the warmth of their Greek heritage is reflected in the sumptuously glowing interiors by Val Arnold. PRECEDING PAGES AND ABOVE: A congenial setting, the Living Room was designed to accommodate a large Italian Rococo mirror. Deep color on the raked plaster walls controls the space and is repeated in Old World Weavers silk. Brocade pillow fabric by Jack Lenor Larsen. Sofas and ottomans, lamps and covered jars, from J. Robert Scott. Antique Sultanabad carpet from J. H. Minassian. OPPOSITE: "When we're alone, we often dine in the indoor garden, which is warm, comfortable and intimate," remarks Mrs. Andronico. Palms in glazed Chinese pots separate the area from the living room and entrance hall. The marble table is set with Lenox china and Lalique stemware and vase.

A GREEK ENCHANTMENT with color is the leitmotiv of a luxurious hilltop home overlooking the changing hues of San Francisco Bay. The cultural heritage that dominates the home of Mr. and Mrs. John Andronico dates from the antiquity of Homer, who sang of the "rosy-fingered dawn" and the "wine-dark sea," and culminates in the opulence of the Byzantine Empire, with its enamel icons and brilliant mosaics. Designer Val Arnold shares this rich Greek background with the Andronicos, and from the beginning the project was predicated on a mutuality of vision and understanding. "It was easy with them," Mr. Arnold says with obvious affection. "They are such warm people. We're all first generation, and our parents were from similar areas."

It was this "aura of Byzantium" that became the thrust of Mr. Arnold's design. "I wanted to design a contemporary house with a feeling of tradition combined with Byzantine overtones," he says, adding that the color palette was chosen by Mrs. Andronico. "All of her colors are jewel tones, and we did a layout for the house around the color charts that she brought to us."

Mr. Arnold finds that there are always two reasons for decorating: an overt reason and an underlying one. In this instance, the immediate need to redesign was the result of a fire that nearly destroyed the original structure. Together with architect Fred Karren, Mr. Arnold redesigned the house, doubling the interior space. The secondary impulse behind the sumptuous design was to meet the present needs of his clients, who are leading members of the Greek Orthodox community in the Bay Area. Although the house was designed with entertaining in mind, it perfectly meets the private needs of the residents. "When we're alone," Mrs.

OPPOSITE: In the Dining Room, complexity of color and texture is offered by an antique Serapi-Heriz carpet from J. H. Minassian and a crystal chandelier from Nesle. Greek-inspired chairs are upholstered in fabric from Old World Weavers. ABOVE: A quiet sophistication is evident in the Master Bedroom. The chair, ottoman and bed, from J. Robert Scott, are dominant in scale yet understated in line. Objects are kept to a minimum, with Lalique and Daum vases as keynotes. Lamps by Hansen.

Andronico explains, "we often dine in the indoor garden, which is warm, comfortable and intimate."

From the outside, the split-level house is deceptively unassuming, while the interior is beguilingly luxurious. Explaining the genesis of this dual personality, Val Arnold says, "Even the humblest Greek Orthodox church is splendiferous inside, and it was this quality that I strove for."

The entrance on the main level is essentially a single space encompassing a hall, with its indoor garden, and the living room. The areas are differentiated by sophisticated variations in the treatment of floors and ceilings. A marble floor sets the hall off from the living room, as does a ceiling considerably lower than that of the living room. The living room ceiling, in fact, was raised to accommodate an Italian Rococo mirror that the Andronicos fell in love with when they saw it in Val Arnold's house.

Architectural backgrounds and balance are primary design concerns for Val Arnold. "I feel that if the background of a house is correct, it possesses an intrinsic beauty, even when empty. I work very hard to balance all the elements," he says. He achieves this in the Andronico home by weight as well as by structure. In the living room, the elaborate mirror is balanced by a chinoiserie screen across from it, and by a nineteenth-century Oriental altar table, which Mr. Arnold calls an "explosion of madness." A variation on the same theme, ornate painted and gilded Chinese doors lead to the dining room, which, like the living room, is a combination of the contemporary and the antique. The contemporary furnishings throughout have a slightly Art Déco feeling, which mixes comfortably with the eighteenth- and nineteenth-century pieces.

A simple definition of quality design is "that which is simultaneously stylish and comfortable." Real comfort in interior design, as in fashion, is the hallmark of those who have a strong sense of style. This wedding of style and comfort is evident throughout the house, in the more formal areas, as well as in those intended for private use. The furniture is generous in proportion and creates islands of repose amid the vibrant resonance of the Byzantine-flavored settings. It is this pervasive sense of quality that stamps the Andronico home, which looks over its shoulder to the past, but in a contemporary manner.□

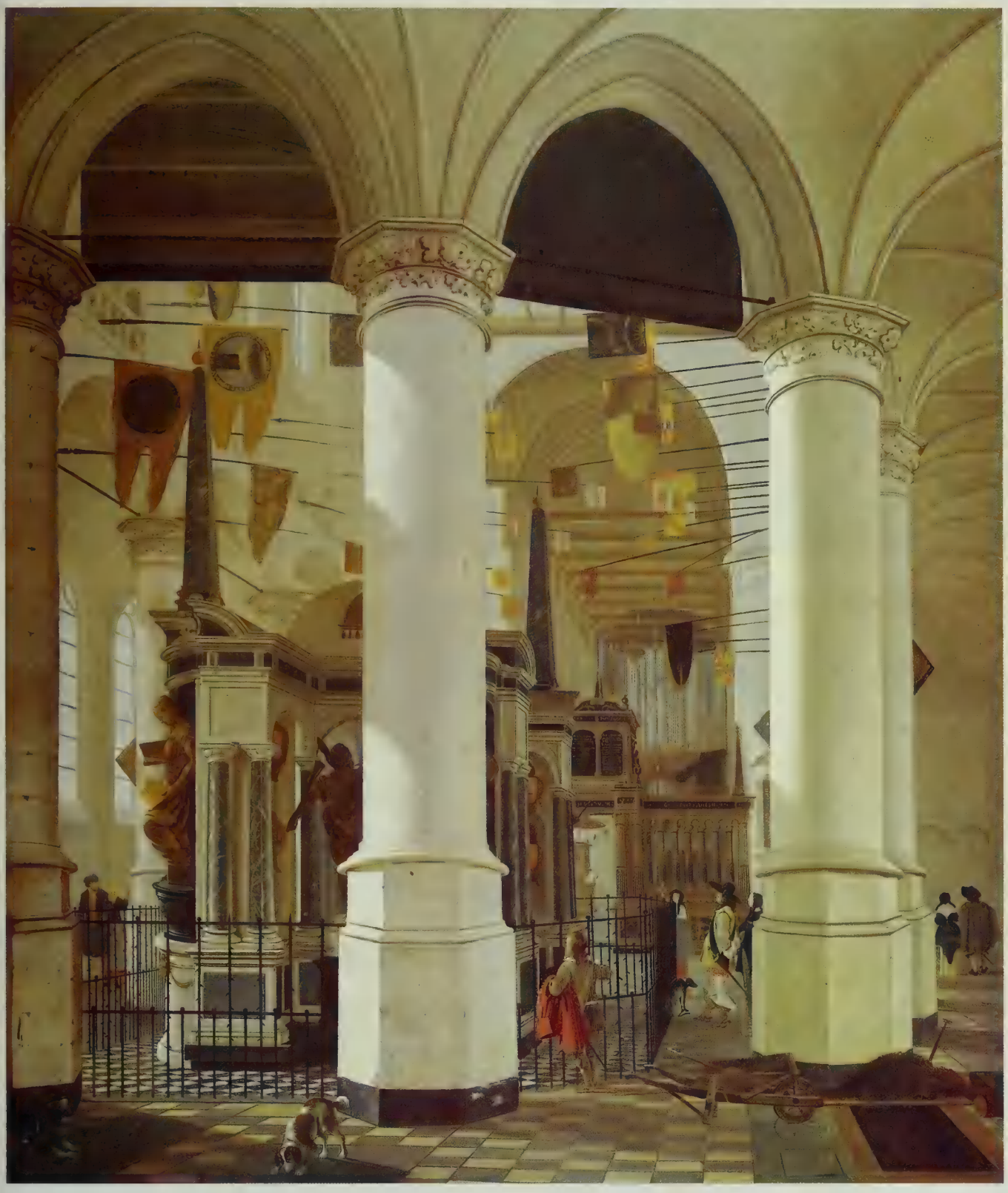
—Barbara Kraft

Art: Seeing the Light

Luminous Views Sensitively Portrayed by Major Artists

"YOU MAY HAVE [illegible] Leon Battista Alberti [illegible] that anyone who [illegible] a meadow in the [illegible] in the face." Medi[illegible] noticed no such thing [illegible] were on the light of heav[illegible] painter and one of the leadi[illegible] tects and theorists of his time, was more down-to-earth. His clarity about ordinary sunlight and its subtleties was a sign that the Renaissance had begun. Half a century later, Leonardo da Vinci noticed something that Alberti had not—that objects [illegible] and less distinct as they recede into space. Leonardo called this *aerial perspective,* as we do today.

The painters of the Renaissance blended visible light with the brilliance of minds that had only very recently become interested in close observation. Light may arrive from the sun, the moon, or the stars, but it



OPPOSITE: *Le Soleil dans le brouillard*, Claude Monet, 1904. Oil on canvas; 28" x 36". Monet said of his late works, "Subject, sensation and pictorial object have all but become identical." The soft colors here render the effects of brilliant sunlight breaking through the fog. The Lefevre Gallery, London.

ABOVE: *Interior of the New Church in Delft with the Tomb of Willem the Silent*, Cornelis de Man, circa 1660. Oil on canvas; 48⅝ x 41". Strong sunlight floods this architecturally commanding interior painted by de Man, who was active in Delft at the same time as Vermeer. Hoogsteder-Naumann, Ltd., New York.

is the illumination sent by thought that gives order to the chaos of the world. Though the Dutch painters of the seventeenth century were willing heirs of this Renaissance rationality—their canvases always show a coherent light source—they were not as anxious as Leonardo to demonstrate a high degree of theoretical command. Once the radiant source of an intellectualized light, the painter's eye now becomes open to a world of presences that seem to glow with an illumination of their own. Hence the quiet dazzle of a seventeenth-century Dutch still life or interior, with its leisurely spread of color and texture.

By the end of the eighteenth century, the unbounded openness of Dutch painting had spread to English landscape. When a painter like Thomas Girtin or John Sell Cotman sets the ruined hope of a monastery against a cloud-filled British sky, this massive shell of crumbled masonry seems to shrink to miniature size. The painter's real subject is the play of light and shadow on hillside and valley. The remains of a Medieval building become an accent in a vivid evocation of a moment's weather.

Girtin, Cotman and their greatest contemporary, Joseph Mallord William Turner, brought the delicacy of watercolor to the immensity of romantic landscape. Looming up against the sky, their Gothic arches often look translucent, while the earth itself sometimes seems to billow like a bank of clouds. Turner was able to maintain the shimmer of his watercolors even when working in oils.

In nineteenth-century America the painter's light-filled infinity grew ever more vast. Thomas Cole, presiding spirit of the Hudson River School, said of the sky that it is "the soul of all scenery, in it are the fountains of light, and shade, and color." Building up the surfaces of their images with layer upon layer of extremely thin paint, the Hudson River painters produced atmospheric veils that recall the aerial perspective of Leonardo—hence many are often referred to as Luminists. Yet these Americans worked intuitively, in a spirit very far from that of the Renaissance and

ABOVE: *Haystacks near Newburyport*, Martin Johnson Heade, circa 1875–85. Oil on canvas; 10" x 22". The atmospheric phenomenon of sunlight turning clouds into phosphorescent orbs is captured by Heade, a major exponent of Luminism. David Findlay, Jr. Fine Art, New York.

OPPOSITE ABOVE: *Tombs of the Mamluks, Cairo*, Sanford Gifford, circa 1870–75. Oil on canvas; 11 9/16" x 25 5/8". Gifford, a widely traveled Hudson River School landscapist, chronicled his adventures with works such as this scene of exotic Cairo permeated by a glowing light. Richard York Gallery, New York.

RIGHT: *Valley of Lebanon*, Frederick Edwin Church, 1869. Oil on canvas; 21 ½" x 36". Church sought to depict with meticulous realism the nuances of the play of light upon a scene, as in this majestic view of a valley bathed in light. Kennedy Galleries, New York.

Hudson River painters produced atmospheric veils that recall the aerial perspective of Leonardo.

ABOVE: *The Grand Canal and the Rialto Bridge Seen from the North,* Antonio Canaletto, dates from the 1730s. Oil on canvas; 23" x 36 ½". Here, in a view of the Grand Canal, a subject favored by his English patrons, Canaletto records the lights and shadows falling upon a precise topography. Colnaghi, New York.

OPPOSITE: *Neapolitan Fishergirls Surprised Bathing by Moonlight,* J. M. W. Turner, circa 1830–40. Oil on panel; 25" x 31". A member of the Romantic movement, Turner strove to portray the emotional significance of light and atmosphere, as shown in this dramatic canvas. Sotheby's, London.

its highly intellectualized theories.

The warrant for this uncerebral approach was provided by a founding member of the Hudson River School, Asher B. Durand, who said a "fine picture" is one that "at once takes possession of you—draws you into it—you traverse it—breathe its atmosphere—feel its sunshine, and you repose in its shade without thinking of its design or execution, effect or color." Durand approaches here the mystical state evoked by Ralph Waldo Emerson: "Standing on the bare ground—my head bathed by the blithe air and uplifted into infinite space—all mean egotism vanishes. I become a transparent eyeball."

The painters of the Hudson River School gave a new immensity to sky and cloud and light. It was up to the Impressionists, however, to change the very definition of light in painting. There is an idea about that Claude Monet, Auguste Renoir and the rest of the Impressionist band carried out their revolution by avoiding all but the brightest, most highly keyed colors. This is not strictly true—Impressionist canvases glow with deep oranges, deeper magentas and rich, sober greens. Yet these pigments in juxtaposition, plus airy touches of yellow and red, generate surfaces that scintillate as no mere canvas ever scintillated before. The Impressionists freed younger painters to reenvision light, which they promptly set out to do.

Soon after the Impressionist triumph of the 1870s came the seething, spirit-laden radiance of Vincent van Gogh's Provençal paintings, Paul Cézanne's attempt to give sunlight on foliage the stability of classical architecture, and then the Cubists' harsh, urbanized version of Cézanne. Braque, Picasso and other Cubist

painters trapped light in the labyrinthine mirrors of the twentieth-century city, followed by the Italian Futurists, who smashed the mirror into myriad shimmering fragments. And in 1924, the first issue of *La Révolution surréaliste* appeared in Paris with the announcement that rationality must submit to the dream, "this terrible tyrant garbed in mirrors and flashes of lightning."

Soon André Breton had claimed the vital importance of "those things which I am beginning to see but *are not visible*"—more often than not, Surrealism's light belongs to nightmare. In the series of paintings called *Empire of Light*, René Magritte shows night born from the leaves and branches, the streets and houses, of an ordinary residential neighborhood. Street lamps come on, while above the trees the canvas shines with the blue of a sunny afternoon. A bizarre calm gives this impossible image that "total absence of contradiction" that Breton sought in poetry.

This is dream logic, but it is also the logic of much twentieth-century painting. Magritte and the rest of the Surrealists have not received enough credit for their part in liberating paint and canvas from the task of recording appearances, though of course every avant-garde development, from the time of Impressionism on, has played a part in granting the painted image its independence from the look of the world. For the Surrealist artists, light came from some inward world into which reason could not peer. In our time much abstract painting is so thoroughly—and so elegantly—about its own genesis that it sometimes seems as though the artist offers the canvas itself as the source of the light by which we see it. □

—*Carter Ratcliff*

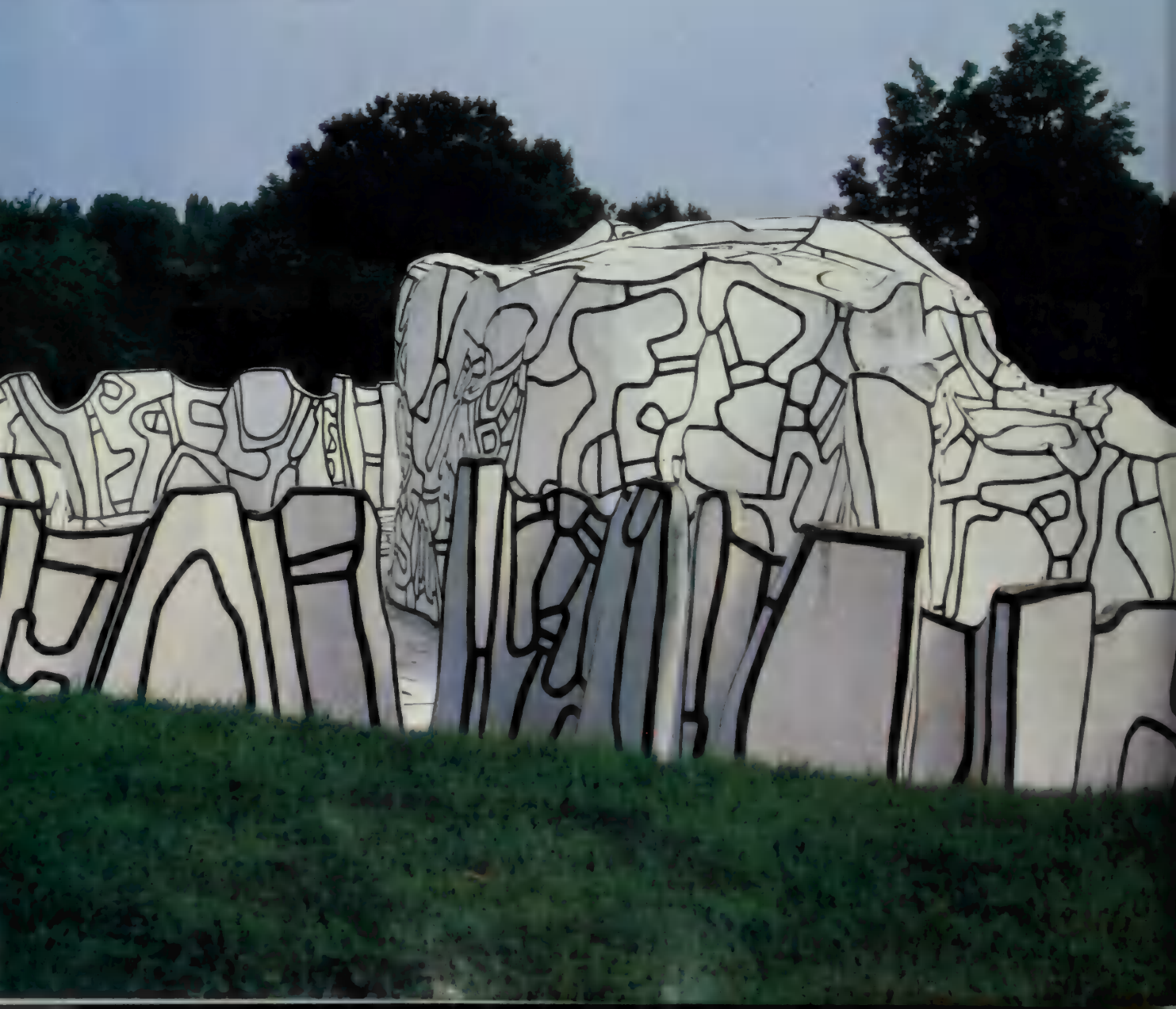
THE PHILOSOPHICAL BASIS of Jean Dubuffet's art has always dealt with the resuscitation of discarded values. In apposition to the legacy of Western art, he celebrates the clumsy, the grotesque, the awkward, and in doing so, questions the very assignment of categories—including beauty and ugliness. Dubuffet has arrested for examination a world gravid with alternatives to social convention, consensus reality and accepted logic. Art critic Peter Schjeldahl described Dubuffet's ability to transform perception with the following metaphor: "To imagine this, think of a crippled person with a bad limp, distressing to watch. Gradually, as one watches, the limp is subtly transformed, becoming articulated, purposeful, inspired—a dance! The person is dancing!"

In the post–World War II climate of

ARCHITECTURAL DIGEST VISITS:

Jean Dubuffet

PHOTOGRAPHY BY DERRY MOORE



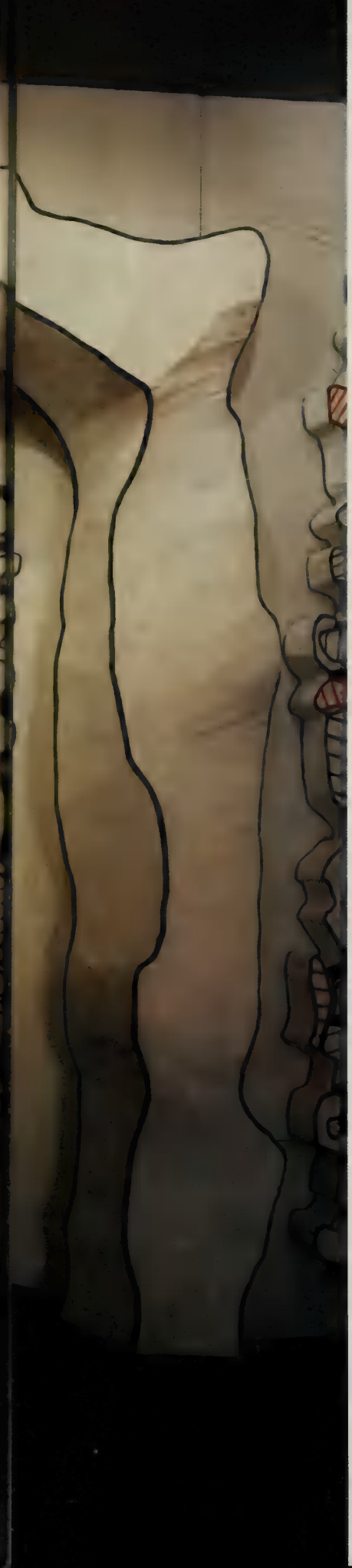
France, by the power of his perception, Dubuffet made the accepted concept of beauty appear banal, and ugliness seem beautiful and powerful, even magical. In the obsessive reevaluation of categorical assignments, Dubuffet evolved many periods and ultimately expanded the physical scale of his work for an invasion into the public's, or common man's, consciousness. His work could not be relegated to a select artistic circle of esoterics. Whatever the public evaluation, the monumental public architectural sculpture of Jean Dubuffet cannot be easily dismissed.

In the early 1960s, after the close of his Paris Circus period, Dubuffet invented yet another period, entitled *Hourloupe*. It was described by a nervous meandering line, a web, into which the human comedy was trapped for scrutiny. Egalitarian in nature, *Hourloupe* celebrated personages as well as water faucets, washbasins and gas stoves. This invasive force field proliferated as if under an imminent will to unfold, and ultimately it sprang loose from its two-dimensional supports with the creation of the first *Hourloupe* sculptures of 1966. The subject matter for these works was again unexpected: a giant glass of water, a spoon, a plant, a figure, tables stacked with plates and objects. Doodles of great energy and humor, they raised interesting questions about the nature of art and utility. The chairs were of human scale and suggested that they were utilitarian objects. However, they were too eccentric, and in certain instances too inhospitable in conception, to be used as furniture. One chair seemed flattened, while another was squat. Tables accompanied the chairs, not as sets but as individual sculptures. Some chairs with removable sculptured figures seated in them seemed to say, "We are chairs for the reposing of sculptures."

Sculptural problems were raised by these pieces. After carving a very animated surface of emerging and receding forms, Dubuffet outlined each carved area with the same black line that described the surface of his *Hourloupe* paintings. As the black line dominated the visual space, it diminished, or altogether negated, the carved surface. What Dubuffet in fact created was a carved support, onto which he hung a drawing of a chair in space, or the idea of a chair. Unlike the linear sculpture of González, Picasso and, later, David Smith, Dubuffet's sculptures have mass that

OPPOSITE ABOVE: Jean Dubuffet enters his small Paris studio, where the reclusive 82-year-old artist works obsessively. LEFT AND FOLLOWING PAGES: At Périgny, his *Villa Falbala*, which he describes as "a creation of the mind fit to be physically inhabited," is surrounded by sculpted gardens that suggest "the sketchy, mental image of a landscape." With the aid of a pantograph, Dubuffet enlarged the model of his private architectural masterpiece by carving the various elements in styrofoam, which was then covered with traylike sections of fiberglass.

Dubuffet questions the very assignment of categories—including beauty and ugliness.



Dubuffet conceived the *Villa Falbala* as a container for the *Cabinet logologique* (top), a complex wall relief in the shape of a room. He created the cavelike *Salon bleu* (above), the only other chamber in the structure, as a passageway to the *Cabinet* (left). Says the artist, "I am inclined to regard my *Cabinet logologique* as a sanctum for philosophical exercise . . . ."

The Fondation Jean Dubuffet (top left), on the Périgny property, is a totally practical storage facility in which the artist's works are maintained. Costumes (opposite) and sets (top right) for Dubuffet's 1973 "spectacle," *Coucou bazar*, lend their grotesque presence to the spacious galleries. Numerous other sculptures and models for monumental works are stored here, including elements of the model of *Monument au fantôme* (above left), erected full scale recently in Houston, and the model of *Monument à la bête debout* (above right).

appears to be stuck to the line like toffee to a child's fingers. Having once established the fact that they were not utilitarian objects, they asked the question: Were they sculptures or drawings? These ambiguities shattered accepted artistic categorization and underscored the individuality of the artist's perception in the making of his art. By doing so, they stretched the perception of the viewer in responding to his art.

In 1973 Dubuffet created a ballet—or "spectacle," as he called it—entitled *Coucou bazar*. Dancers and scenery shared equal importance, both in action and visual excitation. Sets and costumes were covered in the same staccato pattern of the *Hourloupe*

continued on page 184

A Contemporary Classic

Designer's Apartment in New York City

INTERIOR DESIGN BY JAY SPECTRE, ASID
PHOTOGRAPHY BY OBERTO GILI

ABOVE: "A classic 20th-century design with an emphasis on things Oriental" is [illegible] Spectre's description of his Manhattan apartment. In the Entrance Hall, he co[illegible]ound a Diego Giacometti table, two of that artist's cat figures and a Germaine Derbecq painting. [illegible] include an Eduardo Paolozzi sculpture and painted panels by Louis Mida[illegible] A Barbara Hepworth bronze gleams in the dining room beyond.

PRECEDING PAGES AND COVER: Walls covered in handwoven Chinese raw silk, flooring and a window seat of bleached oak, and upholstery of Clarence House leather establish the palette of the Living Room—a muted foil for a personally expressive mix of art and objects. The painting on the mirrored wall is by Auguste Herbin, and among the artworks reflected are a delicate Cocteau drawing and a painting by Andrée Lucienne Boland. On the table before the sofa rests a Jean Arp sculpture titled *Torso-Bird*, 1963; near it are a Christofle vase and a small box from Tiffany. The Japanese lacquer table bears a Diego Giacometti lamp and a pair of Chinese vases. OPPOSITE: Artworks in another Living Room grouping include a small Léger drawing, a larger one by Survage and a turn-of-the-century Pointillist painting. A wall edged in brushed stainless steel, and the polished stainless steel of an Art Déco–style chair and table, both by Mr. Spectre, add a reflective glow to the carefully honed ensemble. ABOVE: A Chinese cabinet with coromandel panels provides elegant storage space.

"FOR ME, DESIGNING a new space is like an opening night on Broadway. There's the excitement, the joy, the anxiety and the frustration all rolled into one!" says Jay Spectre. Recently he had the opportunity to experience this excitement in a very personal way, in designing his own home, a relatively small yet richly utilized apartment on Fifth Avenue.

Situated on the eighth floor of a gracious pre–World War II building, the apartment offers a view that extends across Central Park to encompass the skyline of Manhattan's West Side—a view that Jay Spectre has framed and celebrated by way of a sumptuously designed window seat. Indeed, the expanse of sky and the beauty of a sunset are as much a part of the apartment's mood as are the furnishings and artworks that lend the space its sense of repose.

"This is my statement, and it's my heart on the line," the designer says. "*I* selected this wall color and *I* chose these fabrics. *Not* Mrs. Jones and *not* Mr. Smith. What you are seeing is Jay Spectre, and what I bring to this party is my own individualism, both as a person and as a designer."

When, in *The Crown of Wild Olive*, John Ruskin stated, "Taste is the only morality. . . . Tell me what you like, and I'll tell you what you are," he expressed a credo Mr. Spectre shares; it holds that an environment always mirrors the person within it.

"Aesthetic integrity is what I strive for," he declares. "Whether designing for others or for myself, that is the key issue. What I have conceived for this apartment is a classic twentieth-century design with an emphasis on things Oriental. The reason I love the Orient and Oriental art is because they represent a culture that has survived, flourished, vanished and re-emerged. There is a quality of timelessness. For me, just standing in a garden in Kyoto is about as close to heaven as a human being can be, on earth. The East has always exerted a strong hold on me. I think it has to do with responding to forces beyond our knowledge; in any case, I feel it profoundly. Perhaps, if I had a previous life, I was Oriental."

If Jay Spectre's sensibilities fix on the meditative resonance of the East,

OPPOSITE: Adding interest to the Dining Room is its circular shape, emphasized by bleached-oak molding with steel inserts and echoed by the marble-topped table. The rounded chairs, by Ruhlmann, are covered in Clarence House leather. Other enticements: a handpainted canvas ceiling, and a wall cabinet displaying vases, mainly Baccarat and Lalique. ABOVE: A Tiffany bowl of favrile glass adorns the dining table, while bronze birds by Diego Giacometti find a feathered friend portrayed on the delicate Japanese screen.

"What I bring to this party is my own individualism, both as a person and as a designer."

he is not unmindful of the equally civilizing pleasures of the international style. While the design components of his apartment include superb Japanese and Chinese objects and furnishings, the understated elegance of the space is enhanced by the frankly contemporary accoutrements of comfortable living.

The amalgam of generous sofas and armchairs; the immaculate glass and steel tables; the bleached oak floors and walls; the subtly theatrical lighting; and the many twentieth-century paintings, drawings, prints and sculptures attest to the designer's long-standing belief that the admixture of the finest work of all periods can produce a vibrant oneness.

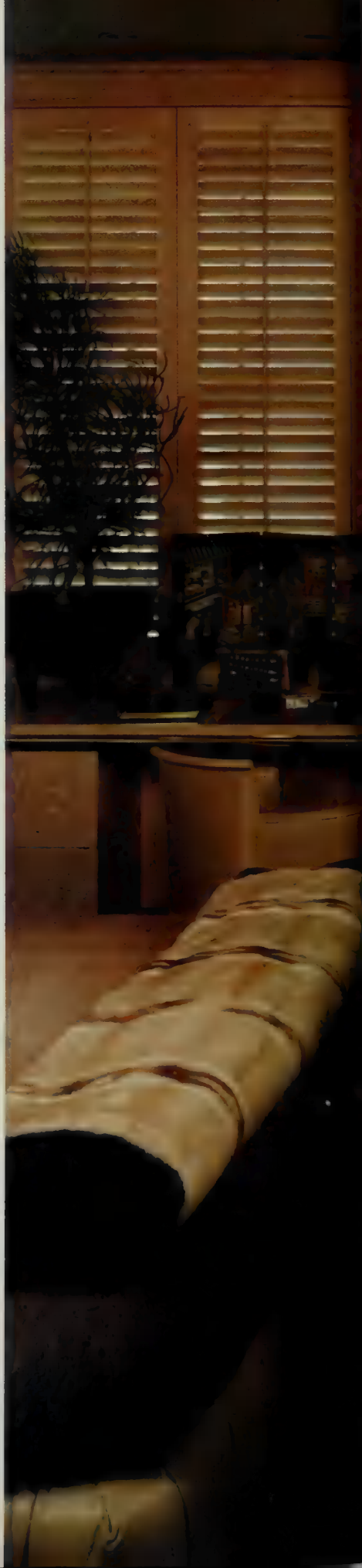
"In design, it is important to have a point of view," Mr. Spectre comments. "And a point of view is derived from a sense of style. Style, in turn, comes from an awareness of the world around us. I am influenced by every situation—from the weather to politics to economics to history. My sense of style and taste developed out of a desire to know how people lived. I wanted to find out what good taste was. I wanted something that would take me where I had never been. And the result of this search is in some ways visible here in these rooms."

In his view, the quest for aesthetic balance and symmetry can be achieved through a confluence of disparate elements. Certainly, in his circular dining room, tranquillity and physical well-being combine with unexpected visual pleasures. From the wall cabinet in which is displayed a collection of vases, to Barbara Hepworth's bold circular abstraction, to Mr. Spectre's own round marble-topped table, the room is a lesson in curvilinear articulation. Even the nineteenth-century Japanese screens and the ceiling, painted with Oriental motifs of clouds and water, bear out this geometric emphasis.

"I do not like being labeled," Mr. Spectre says decisively. "Neither do I like being called a 'modern designer.' I respect any form of design that has been well thought out, well executed and clearly defined. Clarity and integrity are the characteristics that really count. As for this apartment, all I can say is that it represents *me*.

"Of course, it's extremely difficult to draw the line between my privacy and what I want the public to perceive about me. Everything is relative, after all. In a sense this interior represents a public statement, too, because once it is seen by others, it becomes public knowledge and no longer exists as a purely private statement. Still, this apartment is very much a part of my life, and its design and contents are a part of how I feel and how I think. Yes, it's also a way of presenting myself to others, but, more important, it's about what moves me and gives me that most essential quality—peace of mind."□

—*John Gruen*



A corner of the Master Bedroom was [illegible] to accommodate the circular shape of the dining room, and in the process the bedroom, too, acquired a more distinctive form. The harmonious color scheme of the décor persists [illegible] by a subtly geometric loam-hued carpet from Edward Fields. Oriental accents include an Edo period screen, over the bed, and a small Chinese coromandel screen, on the desk. The sculptures by Raul Valdivieso. Backdropped by mirror is a commodious armchair designed by Jay Spectre, and a French Art Déco table; the small chair at the desk is of similar vintage. At the foot of the bed is a hand-painted lacquered trunk concealing a television set, which lifts hydraulically.

JAIME ARDILES-ARCE

Profiles

Marietta Tree

TEXT BY ARTHUR SCHLESINGER, JR. PHOTOGRAPHY BY JOHN BRYSON
INTERIORS PHOTOGRAPHY BY JAIME ARDILES-ARCE

MARIETTA TREE remains a perpetual astonishment. She looks at least a quarter of a century younger than she is and finds life continually delicious, surprising and unfinished. A New Yorker in her style, a New Englander in her soul, she is a felicitous union of contrasting American traditions. Treasuring the past, welcoming the future, she exemplifies the power of classic America to find new forms in the whirling world.

Today she chairs the Citizens Committee for New York City, an agency devoted to the rescue of the inner city. This is no Lady Bountiful effort. The committee works through the network of block associations that enables New Yorkers to order and improve their own neighborhoods. The city has 39,000 city blocks; more than 15,000 are now organized. At the same time, she serves on boards of directors of such mighty corporations as CBS and Pan American, gives lively dinner parties in her graceful Sutton Place apartment, keeps up friendships from her years in journalism and in Democratic politics and at the United Nations, and is the most sought-after guest around.

How does she reconcile worldliness and social purpose? She springs, after all, from a long line of Puritans—Peabodys, Parkmans, Endicotts. Her New England ancestors were ministers, educators, abolitionists; their wives and daughters were bluestockings and reformers, dedicated, like Marietta's mother, Mary Parkman Peabody, to plain living and high thinking. Young Mary Endicott Peabody, as Marietta was christened, was brought up in the school of conscience, self-discipline and good works. Her father was a bishop. Her paternal grandfather was the formidable Endicott Peabody, rector of Groton School. They believed that women had a responsibility in life. The old rector used to say to Marietta, not "What kind of man do you want to marry?" but "What are you going to *do* when you grow up?" (She once replied, "I think I will be a senator.") Life was, above all, an endless quest for education. It is no accident that the essential Massachusetts memoir is *The Education of Henry Adams*.

But non-Puritan impulses lurked within. When Marietta read *Little Women*, she identified not only with Jo, the tomboy who planned to be a writer, but with vain and pretty Amy.

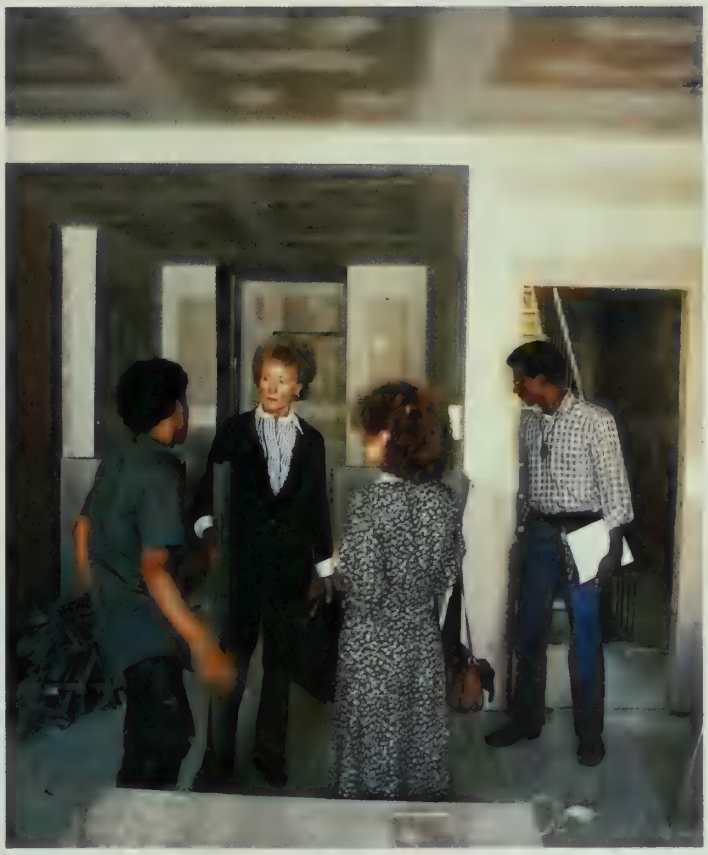
Carrying on in the tradition of her Peabody ancestors, Marietta Tree has devoted herself to public-spirited causes, as well as to family, friends and business associates, with uncommon vitality and a sure sense of personal style. At home, against the gleaming backdrop of the sitting room in her Sutton Place apartment, she is a graceful presence. Eighteenth-century French and English furnishings surround her; the French mantel and conversation chairs are from Frederick P. Victoria & Son.

A generation of Groton boys fell in love with her during her frequent visits to her grandparents. She adored dances, and worried with the other young ladies of the 1930s how she would do with the stag line. After Saint Timothy's she spent a year at finishing school in Florence and then returned, a tall blonde beauty, to a giddy life of parties up and down the East Coast—till her father said one day, "You've got to go to college."

Conscience responded, and she pursued a degree. Education never stopped. While her first husband was away at war, she worked as researcher for the editorial page of *Life*, collaborating with John Jessup, the editor, and on occasion with Henry Luce himself. Mr. Jessup assigned her books to read, as if she were back in college, and she sharpened her increasingly keen Roosevelt liberalism—by now she was a shop steward in the Newspaper Guild—against his tempered conservatism. She shared an office at *Life* with Earl Brown, the black journalist, soon to be a New York city councilman, and he awakened her interest in racial justice. In 1943 she helped establish Sydenham, the first interracial voluntary hospital. Later she served as Human Rights Commissioner in New York City.

John Huston, the film director, became a great enthusiasm and opened new worlds to her—especially the world of theater and film. In 1947, her first marriage having evaporated during the war, she married Ronald Tree, a former member of Parliament, and went to live in England at *Ditchley*, his famous eighteenth-century country house near Oxford. Ronald Tree introduced her to the world of painting, sculpture, architecture and the decorative arts. Ditchley, and later the fine Palladian

OPPOSITE ABOVE: Mrs. Tree works with her secretary, Lillian Klotzer, at a Régence desk in the sitting room. OPPOSITE BELOW: A trustee of the United States Trust Company, she meets with its chairman, Daniel P. Davison—a Peabody cousin—in his Manhattan office. LEFT: At a recent luncheon at the United Nations, Marcela Pérez de Cuéllar (left), the wife of the secretary general, Carolina Herrera and Marietta Tree greet the wives of new ambassadors. BELOW LEFT: In the Delegates Lounge of the United Nations, Mrs. Tree talks with Iraqi diplomat Ismat Kittani. "If the walls of this room could speak," she says, "most of the political secrets of the world would be revealed." BELOW RIGHT: As chairman of the Citizens Committee for New York City, Mrs. Tree, along with other committee members, advises teenagers restoring an abandoned building in East Harlem. "We are resolving local problems on a block-by-block basis," she explains.



PRECEDING PAGES: Antique furnishings in the sitting room are from Ditchley, the English country house Marietta Tree shared with her late husband, Ronald. "He loved making the rounds of the antiques dealers in London and Paris—and looking at houses," she recalls. Drawing by Dunoyer de Segonzac. RIGHT: Mrs. Tree usually works at her desk—a giltwood side table—in the sunlit bay of a small study. Artworks at right are by Henry Moore (above) and Barbara Hepworth. Tabletop photographs depict Ronald Tree and granddaughter Paloma Fataar. BELOW LEFT: Watercolors of Ditchley by Serebriakoff, done in 1948, line a hallway. BELOW RIGHT: Spirited conversation always prevails at the round dining room table; a Meissen tureen, painted by Kaendler, is a favorite centerpiece. OPPOSITE ABOVE: Photographs of family and friends are clustered at Marietta Tree's bedroom window. The floral chintz is from Schumacher. OPPOSITE BELOW: At an after-theater supper party in her home, Mrs. Tree converses with her guest of honor, Kitty Carlisle.

house he built at Heron Bay in Barbados, gave her an ardent appreciation of furniture, china, gardens. Ronald Tree also introduced her to his old friend Adlai Stevenson. When the Trees returned to New York, Mr. Stevenson brought Marietta into national politics in the 1950s, and, in the 1960s, into the United Nations, where she served as an ambassador in the United States Mission.

Far from being immobilized by the conflict between worldliness and public service, she cheerfully transcended it. "I decided early that my ideal was to be a combination of Carole Lombard and Eleanor Roosevelt. Of course I'm not, but I don't see why it shouldn't be possible." Of course that combination is exactly what she is: high living *and* high thinking; the beauty, spirit and blithe humor of one; the deep human concern and social commitment of the other.

In the 1970s, she studied urban planning under Charles Abrams at Columbia. Subsequently, with the eminent British architect and planner Richard Llewelyn-Davies, she opened the United States office of an international architecture and urban planning firm. At present she is involved in the day-to-day work of Llewelyn-Davies Sahni, now based in Houston. The Puritan preoccupations have not languished; they have only reappeared in stylish and contemporary form.

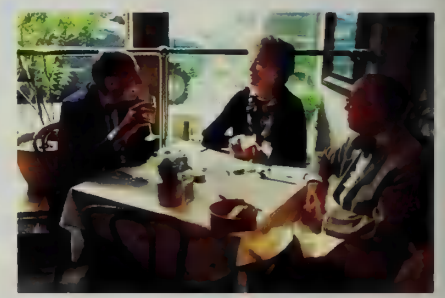
Her days are devoted to the tasks that her ancestors would have applauded: helping the luckless to help themselves. Marietta has found plenty to *do* now that she has grown

up. And her evenings, though highly pleasurable, are not precisely frivolous. She entertains marvelously, typically a dozen guests at a round table, assorted in age, occupation, nationality, race and viewpoint, with general conversation preferred and often charmingly enforced. Her husband died some years ago, but his spirit pervades the elegant rooms in Sutton Place. In decorating the apartment, though Marietta Tree has drawn on the advice of friends like Nancy Pierrepont, Rose Lynch and the late Françoise de la Renta, she is the ultimate arbiter, and the result expresses a luminous personality.

She has lived an enviable life, but remains sublimely unspoiled, still blushes at a compliment, still hopes each day to do more, see more and learn more, still seeks new tasks to undertake, rejoices in her gifted daughters, Frances FitzGerald and Penelope Tree Fataar, and her grandchild, and watches the world with a serene and quizzical eye. The education of Marietta Tree will go on as long as she does. "I am lucky to live in New York," she says.

"It couldn't have happened this way in any other city."

It couldn't have happened quite that way either, if she were not a daughter of the Puritans. □



TOP: At Ditchley, Marietta Tree stands at the edge of a garden her husband created with Geoffrey Jellicoe. ABOVE LEFT: She returns to Ditchley each year as a council member of the Ditchley Foundation, which holds seminars there on international affairs. ABOVE RIGHT: In a Manhattan restaurant, Marietta Tree visits with her "great friends for many years," Joseph Alsop (left) and Arthur Schlesinger, Jr. RIGHT: At a luncheon table set up in her sitting room, Mrs. Tree discusses congressional appropriations for medical research with Mary Lasker. OPPOSITE: She enjoys a happy reunion with her daughters Penelope Tree Fataar (left), who lives in Australia, and Frances FitzGerald

Gardens: Genius among the Flowers

Lady Ottoline Morrell's Garsington Manor

PHOTOGRAPHY BY DERRY MOORE

AT GARSINGTON MANOR the garden remembers. Lady Ottoline Morrell lived here. In 1915 she moved from Bedford Square in London's Bloomsbury to this mellow stone Jacobean house near Oxford, and the village church bells rang all that evening to welcome her. She, in turn, welcomed her friends, some of the great intellectuals of the day: Bertrand Russell, D. H. Lawrence, T. S. Eliot, Katherine Mansfield, William Butler Yeats, Aldous Huxley, as well as Virginia Woolf and others in the celebrated Bloomsbury group.

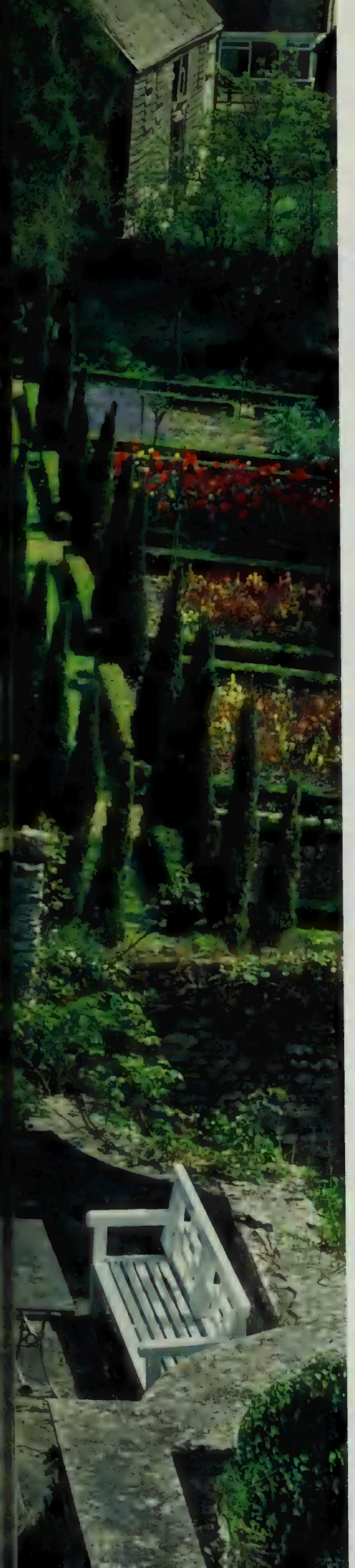
D. H. Lawrence wrote that "Garsington must be the retreat where we come together and knit ourselves together. . . . It is like the Boccaccio place where they told all the *Decameron*. That wonderful lawn, under the ilex trees . . . it is *so* remote, so perfectly a small world to itself, where one *can* get away from the temporal things to consider the big things."

That was just as Lady Ottoline intended. She valued good conversation and meant her garden as a stage set for it. In her memoirs, she looked back to those weekends: "Sometimes I felt as if Garsington was a theatre, where week after week a travelling company would arrive . . . unpack, shake out their frills and improvise a new scene in life."

Her own writing was limited to letters, diaries and memoirs, but she was more than just a literary hostess. She saw herself as a conductor—encouraging a shy newcomer, reining in the more outspoken. She was an aristocrat (her father was a son of the duke of Portland) and looked the part. Tall, gaunt, with sharp eyes and an aquiline nose, she wore huge hats, ropes of pearls, and shawls like drapery, not a figure to be missed, and Augustus John painted several memorable portraits of her.

It is pleasant to imagine her strolling among the gardens, for they are still very much as she and her husband, Philip Morrell, created them. Each side of the house set a different scene for her "play." To the front is a courtyard edged with yew hedges. At one side are the formal flower gardens, and at the other, an enchanted woodland where Queen Anne's lace and escaped tulips lead down to a stream. Here the dark and the quiet contrast with the open outlook at the back of the house, where the land is flat, then slopes away to a pond and

LEFT: When Lady Ottoline Morrell lived at Garsington Manor, in Oxfordshire, from 1915 to 1926, the 400-year-old residence and its gardens were a backdrop for gatherings of her illustrious friends, many of them members of the Bloomsbury group. ABOVE: A path—meant for walking and talking—passes beneath a double arch of Irish yew.



LEFT AND TOP: Lady Ottoline visualized the formal garden as "a coloured, sweet-smelling carpet." Here twenty-four squares are neatly drawn with box hedging, filled in spring with tulips, wallflowers and forget-me-nots, and anchored at each corner by tall thin yews. The loggia and terrace were designed by Philip Morrell, Lady Ottoline's husband, in 1922. ABOVE: In the romantically informal woodland garden a bridge crossing a stream is all but hidden by a tangle of Queen Anne's lace.

"I wish, and wish deeply, there could be Ottoline again and Garsington again."
—D. H. Lawrence

on to the Thames Valley and the Berkshire Downs. It looks like Tuscany, and against this south façade Philip Morrell designed an appropriately Italianate loggia. He was a good designer and wished to be an architect, but his family had persuaded him to become a solicitor. There is no record of who designed this garden, but it seems likely he made his contribution in planning the green structure, the formal hedges and the pond. His wife was a colorist, and perhaps the flowers that filled in the seasons were her domain.

There were happy days in these gardens. Prime Minister Asquith often brought his own weekend guests for what he called "the side show." There were little excitements like the day Lucy the maid pretended to be drowning in the pond, in order to get the prime minister's attention, or the day the pigs escaped into the flowers and Aldous Huxley had to chase them out. Duncan Grant set up his painting studio in the brew house left from a thirteenth-century monastery. D. H. Lawrence planted iris and yews and determined to build an arbor. In her memoirs, Lady Ottoline wrote that "wood, nails appeared in a moment and in a few hours it was firmly erected. Climbing roses were planted to cover it, and Lawrence gave orders to the roses to flower with all their essential and primitive Rose-Force as rapidly and abundantly as possible, and to raise themselves up from the dark earth into sunshine."

Lady Ottoline asked a great deal of friendship, perhaps too much. In her journal, some fairly purple prose noted her hopes for "sympathetic thoughts in common, a passing to and fro of thoughts like a cloud of silver winged pigeons." Disillusionment was inevitable.

Lawrence based the character of Hermione, in *Women in Love*, on Lady Ottoline, and it was not an entirely flattering description. She never saw him again. Huxley described the gardens and the people in them in his novel *Crome Yellow*. She felt a trust had been broken, and their friendship was never easy again.

She left Garsington in 1926. A large branch had fallen off the beloved ilex tree and she felt she could live there no longer.

Years later she thought of those friends and wondered "how much they felt and saw of the beauty of the setting. I never knew. Not very much perhaps. . . . And now that it has been left behind I am too sensitive to ask any of those who came, 'Do you remember sitting in the loggia, or standing on the stone terrace and looking down on the garden and the great spreading ilex tree? The peacocks flying there to roost. . . . Did

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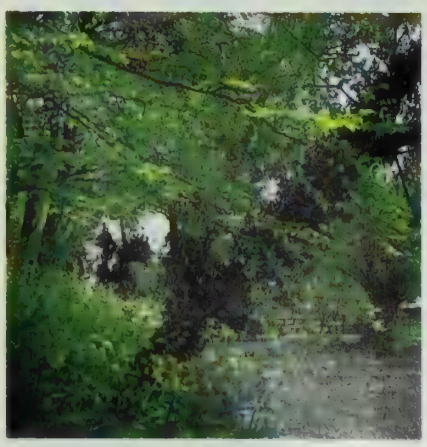
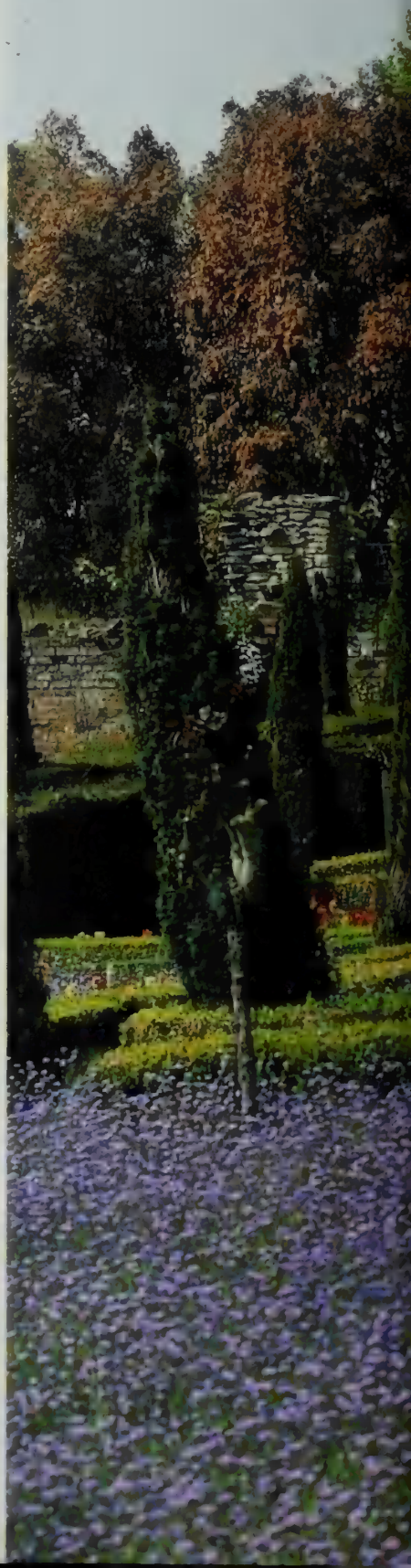
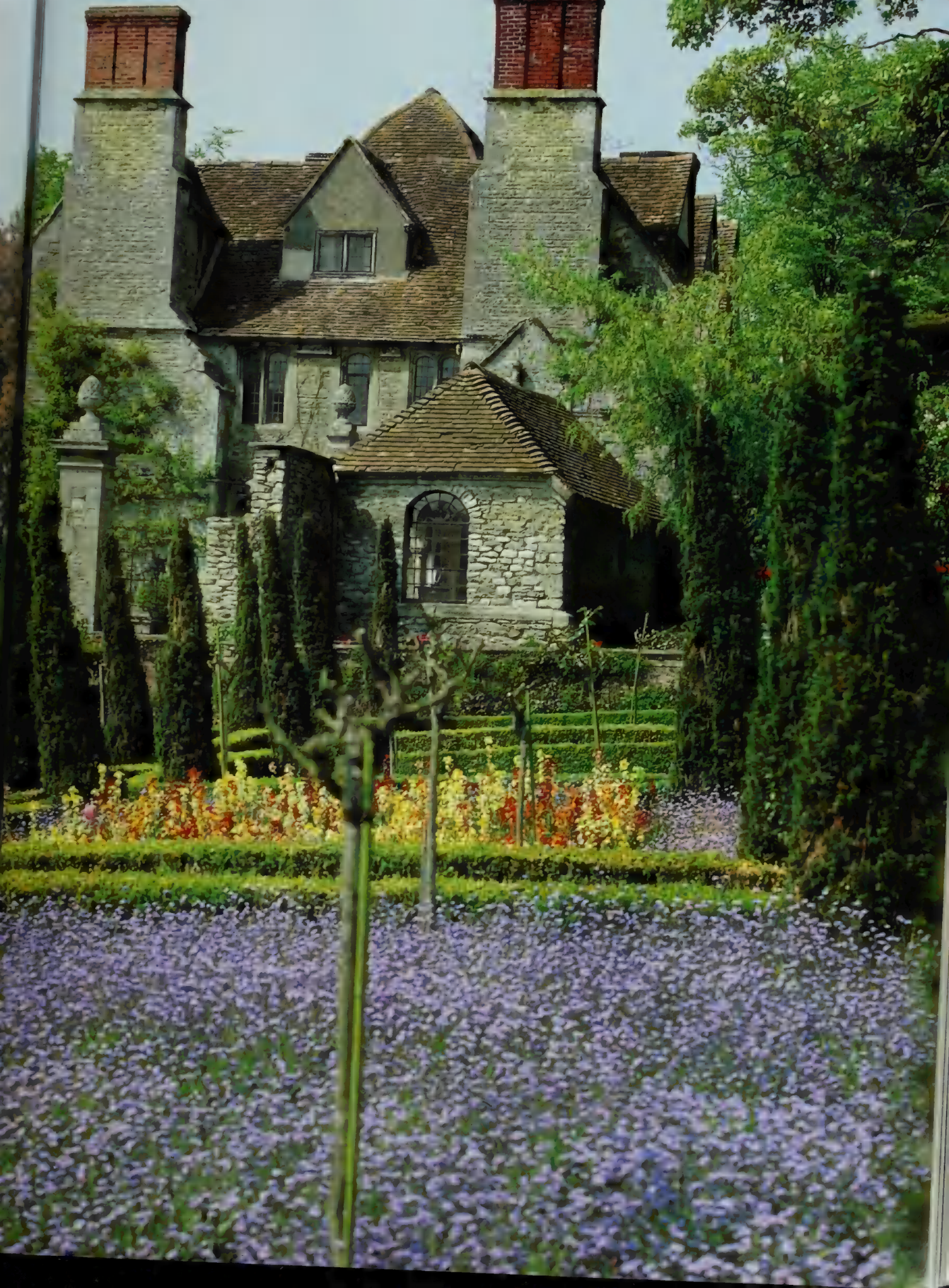


ABOVE: The wilder part of the garden slopes down to a stream. RIGHT: D. H. Lawrence, a frequent visitor, described Garsington as "so remote, so perfectly a small world to itself, where one *can* get away from the temporal things to consider the big things." The beauty of the gardens no doubt contributed to his response

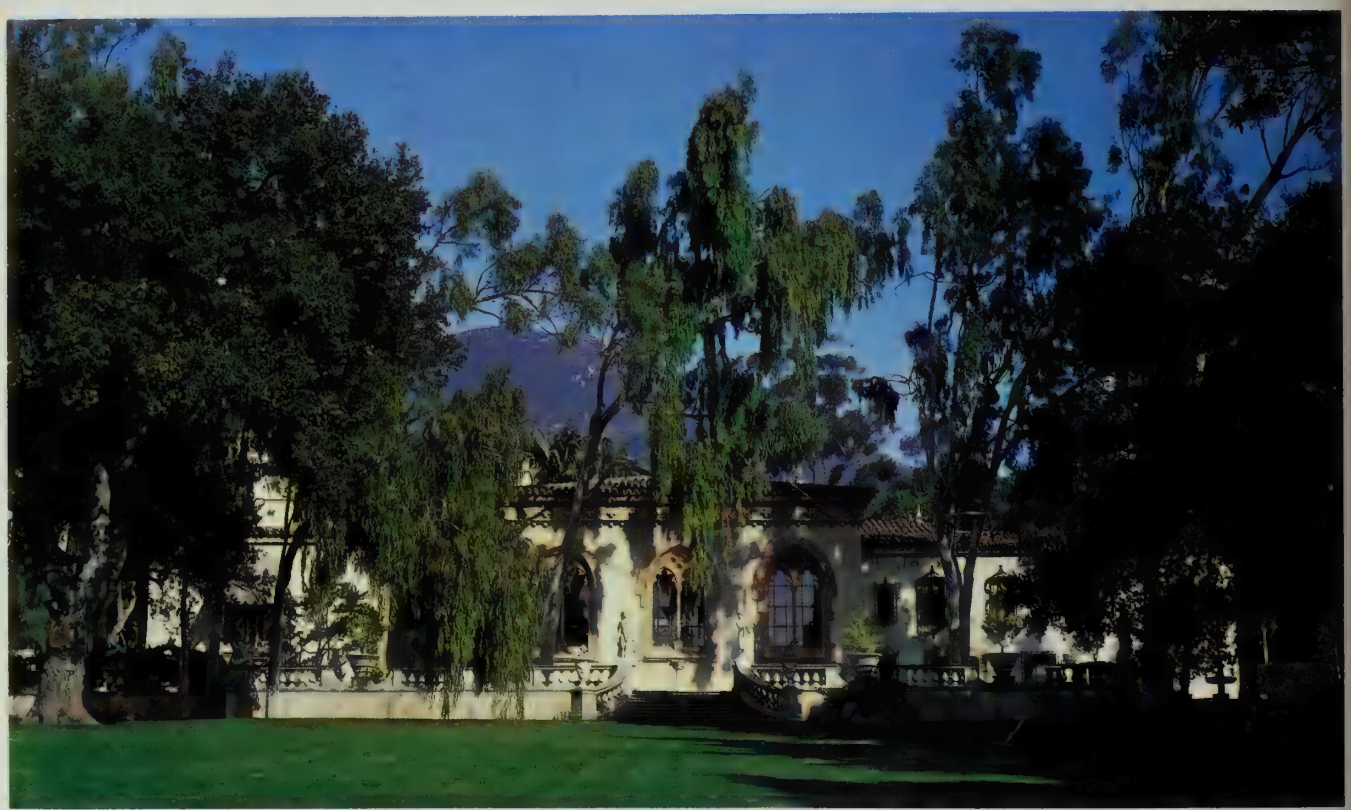




Romantic Fancy

Renewing an Architectural Treasure in Montecito

INTERIOR DESIGN BY ROBERT K. WOOLF
PHOTOGRAPHY BY RUSSELL MACMASTERS



MONTECITO, in the gently rolling hills just south of Santa Barbara, reminds designer Robert K. Woolf of Beverly Hills in the 1950s, "when it was still essentially a small town where you knew everybody, and nobody ever locked the front door."

It was in 1950 that Mr. Woolf first saw the Mediterranean-style house he has recently restored. Designed in 1927 by Addison Mizner—his only major California commission—the house immediately became Mr. Woolf's dream. When it was sold and the contents put up for auction, in 1951, Mr. Woolf acquired a small Aubusson rug that had been in the powder room— "All I could afford at the time." But in the late 1970s, Mr. Woolf and his brother, Gene, finally acquired the house, on condition that the owner be allowed to remain through her lifetime.

Thus, operating for three years from a guest house he had built behind the garage, Mr. Woolf contented himself with weekend visits and working on the grounds. "It was lucky I had this arrangement," he says, "otherwise, I might have been

Built in 1927 by architect Addison Mizner—his only major California commission—the Mediterranean-style villa of designer Robert K. Woolf and his brother Gene nestles in the hills of Montecito, below the Santa Ynez Mountains. A sweeping lawn, the entire front courtyard, provides a smooth, expansive plateau for the house. OPPOSITE: Ribbed vaulting in the Foyer opens and lightens the space; the arrowslit arch at the rear heightening the effect. Gothic details, here and throughout the house, are reflective of Mizner's borrowing of European styles. Spanish faïence jardinieres line the stairway.

tempted to skimp on the gardens and go right at the interior."

The interior was in surprisingly good condition: "The pipes are all brass, the window crossbars are bronze, there were no mechanical problems to speak of. Really, I had only the flat surfaces to redecorate."

It turned out that the gardens, because they are so extensive and because they were an integral part of Mizner's overall design, seemed an excellent place to begin. "Everything was so overgrown that we couldn't see the teahouse from the patio," Mr. Woolf recalls. "We discovered the twisted columns in the rose garden only after we started hacking away at the hedges. We have put in a thousand rose bushes and many cypresses, but we also cleared out a good deal."

The thirteen-acre site now has a cutting garden, orchards, and a vegetable garden, as well as the formal rose garden, and a sweeping expanse of lawn flowing down from the terrace below the living room. The teahouse, now elegant and quite visible, with its Palladian façade and tile roof, sits above twin flumes of cascading

Mr. Woolf divided the Living Room into several seating areas to reduce the scale to more intimate proportions. The architecture remains dominant, with the furnishings complementing the overall plan. OPPOSITE AND ABOVE: Mullioned windows diminish the mass of the thick walls; the coffered ceiling intensifies the effect of weightlessness. Interspersed throughout the room are objects, such as the German chinoiserie pagods, and furniture of various periods and origins, reflecting an eclectic impulse that also informs Mizner's architecture. Piano by Steinway. FOLLOWING PAGES: The massive stone mantel is a commanding presence. To one side is a Korean screen and a table displaying decorative objects, including antique Baccarat and Lalique crystal; on the other side is an antique Italian mirror and a Regency commode.

water, a motif derived from the *Villa Lante* gardens, in Italy (see *Architectural Digest*, October 1977).

Beyond this man-made vista stand the austere Santa Ynez Mountains. Below the cascades, and entered through the ornate portal, lies the patio. This luxurious transitional zone, with its fountain-pool, its palms and its arches, is the focus of the house. It is not precisely the core of the house, although the main rooms are laid out on two sides of the cloister. It is the absolute raison d'être of the entire structure. Its light and air make the dark passages of the interior dramatic. Its idyllic simplicity makes the Medieval, highly detailed interior seem charming and alive.

Spacious at 17,000 square feet, the house retains an intimate scale, because it is all on one level—the sunken living room and the mirador are the exceptions—and because the main rooms do not flow in an endless succession of other rooms; they maintain their integrity, answering only to the cloister and the gardens.

Addison Mizner, who made his mark as the socialite-architect of Palm Beach and Boca Raton, played out his impulse to loot ancient palaces and cathedrals of Hearstian proportions, and what he couldn't obtain on the open market, he reproduced in his own workshops. His trademark became the house as compendium of one-of-a-kind objects, some authentic, some not, with everything somehow fitting together.

Mizner's architectural embellishments—the ornamental fireplaces, carved stone windows, pecky-cypress ceilings—are dominant in these interiors, though Mr. Woolf has chosen to do some editing, in favor of lightness. He found the original iron chandeliers heavy and dated, but has kept

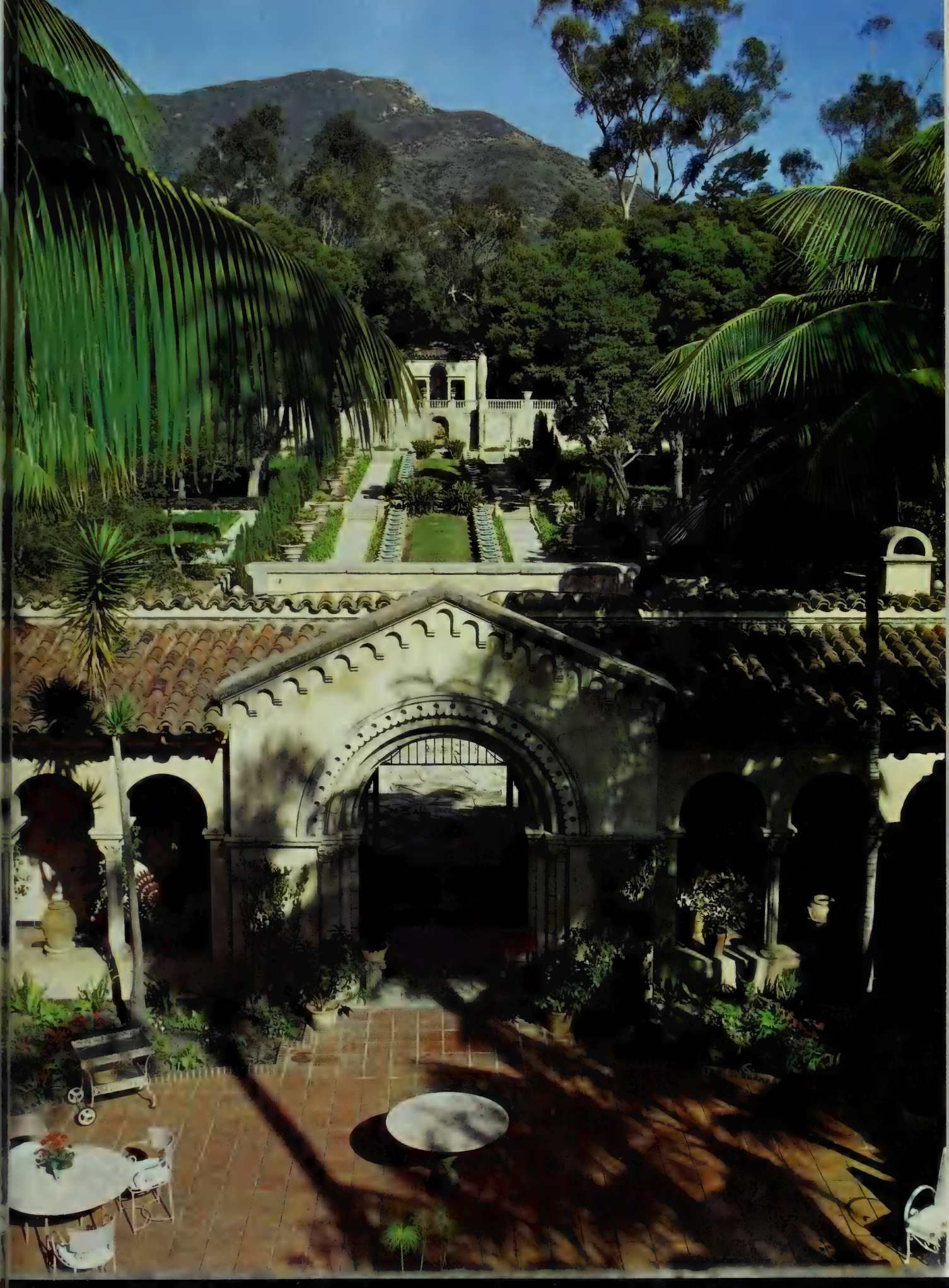
OPPOSITE: Gothic-style paneling gives the Library a cloistered effect. Gilded panels, originally from an antique carved Spanish altarpiece, and flanked by a pair of Italian altar candlesticks, contribute to the mood. Leopard-print velvet upholstery on the Louis XV–style fauteuil is from Brunschwig & Fils. ABOVE: Damask-covered chairs and a painted tile floor lend an Italianate feeling to the Dining Room. Dual glass-topped tables on stone pedestals add a modern touch. Rich color on the walls sets off an elaborate antique carved Spanish mirror and sparkling wall sconces. The stone side table displays a pair of 19th-century French lions. China place settings are by Mottahedeh.

those of Venetian glass. So, too, he has sidestepped the seriousness of the formal dining room by placing a small table out in the cloister. Not that the dining room is oppressive—it is certainly less formidable, now that the designer has replaced the dark, Peruvian Madonna, which had decorated the ceiling, with a witty, cherubs-and-clouds jeu d'esprit—but in the cloister, Mr. Woolf enjoys the morning sun flooding into the patio and, at night, the somber mystery of the statue of Saint Barbara, standing before a Gothic-style window.

The mirador—Mizner insisted on an open "tower" room in each of his houses, to catch the breezes—commands a striking view of the Pacific. Recently, when the house served as the location for a remake of *Scarface*, it was cast as a Bolivian *estancia*. "When the heroine rides down the allée on a white Arabian, wearing a big, flat hat and dressed all in white, it seems very, very romantic," says Robert Woolf. With chameleonlike grace, his house adapts to any fancy—an apt virtue for a dream house. □

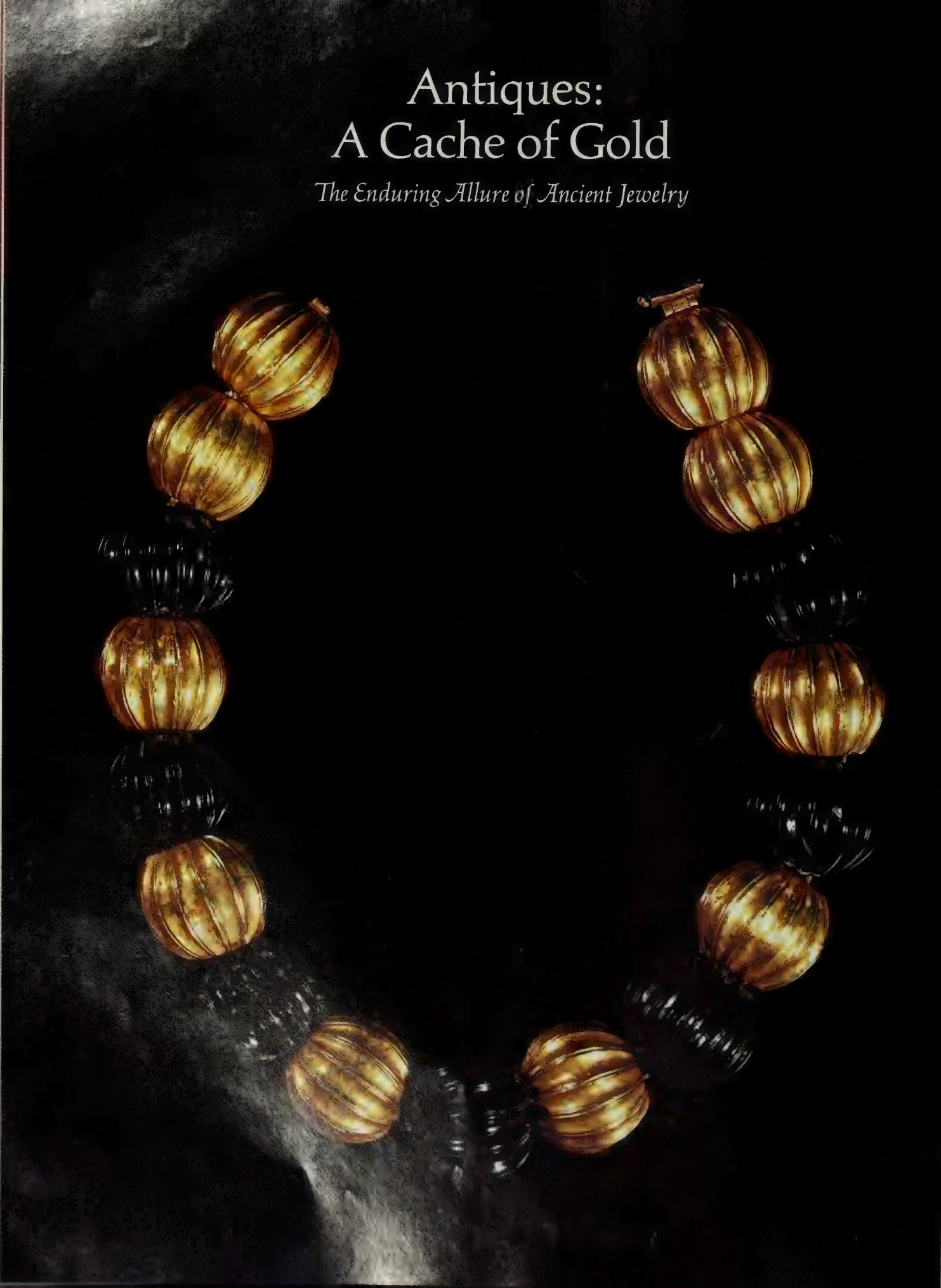
—*Howard Junker*

OPPOSITE: The Palladian-style teahouse, scene of summer luncheons, encompasses a vista that includes the nearby mountains. A double cascade, inspired by the ones at Villa Lante in Italy, stretches from the teahouse to the archway of the arcaded [illegible]. Four smaller gardens bank the sides. ABOVE: The formal parterre is planted with eight varieties of roses set in a geometrical pattern of boxwood. Revealed after restoration, the twisted stone columns along the sides repeat the unusual form of the chimney. Classical motifs are established by a marble wellhead and a Greek terra-cotta oil jar.



Antiques: A Cache of Gold

The Enduring Allure of Ancient Jewelry



CRAWLEY WILKENSON

OPPOSITE: *Necklace*, Roman, 2nd century A.D.; each bead is 1½" in diameter. Ten hollow, gold, semihemispherical beads are strikingly interspersed with seven jet beads in this necklace with typical Roman clasp. Derek J. Content, Inc., Houlton, Maine.

ABOVE: *Bracelet*, Turkey or Syria, Parthian, 2nd century B.C.; 3" in diameter. A bracelet with twisted solid gold strands exhibits terminals in the form of a crouching hare between confronting lynx heads. Mahboubian Gallery, London.

DURING THE 1820s, a workman plowing a field on a large estate near Rome crashed through the roof of a subterranean chamber and found himself in a treasure house filled with gold. The estate was the property of Lucien Bonaparte, prince of Canino, and the treasure was Etruscan. Soon after the discovery, Lucien's wife dazzled European society with an extraordinary assemblage of gold ornaments, and an international vogue for the opulent jewelry of antiquity rapidly developed. This is not surprising, for ornaments wrought in gold are among the highest attainments of ancient craftsmanship. Constituting both lavish display and a store of wealth, they were used throughout the ancient world to render homage to divinity, tribute to princes and honor to beauty.

Civilizations as diverse as the Incan and the Egyptian viewed gold as a blessing of the sun, and identified it with the supernatural. As such, gold ornaments played an important part in spiritual ritual. Indeed, in Egypt, even the gods had their jewelry. Every temple sheltered statues requiring a daily change of raiment, including massive collars and diadems. Thus, immense amounts of jewelry accumulated in the storehouses of such vast complexes as the shrine of Amūn at Karnak. Herodotus provides a detailed account of gifts of jeweled ornaments to the temple of Apollo at Delphi, and legend tells us of similar offerings in the ancient Americas. Innumerable ornaments of gold and precious stones were thrown into the depths of the sacred cenote at Chichén Itzá by Mayan supplicants, and into the holy

OPPOSITE RIGHT: *Bracelet*, Alexandria, 3rd-2nd century B.C.; 2½" in diameter. This gracefully curving Hellenistic bracelet is formed by a realistically fashioned serpent of gold with a minutely textured body. Robin Symes Ltd., London. OPPOSITE LEFT: *Pair of Earrings*, Greek, 5th century B.C.; Each earring is 1" long. Portrayed in a classical Greek style is the mythological drama of Ganymede being carried off to Olympus by Zeus in the form of an eagle. McAlpine Ancient Art, London. RIGHT: *Pendant*, Etruscan, 7th century B.C.; 1½" high x 2" long. A majestic lion marches through a miniature landscape on a trapezoidal pendant with repoussé and granulated decoration. The Summa Galleries, Inc., Beverly Hills. BELOW: *Belt Ornaments*, Turkey or Iran, 1st millenium B.C.: Total length 36". These segments of a belt with horses and riders in high relief were fastened together by springs. Mahboubian Gallery, London.

ANDREW DANEMAN

HERCULES WILKINSON

BAY HIPPISLEY

Objects of gold were used to render homage to divinity, tribute to princes and honor to beauty.

OPPOSITE: *Pectoral Pendant*, Panama, A.D. 850-1250; 5½" high x 7⅞" wide. Eyes that are pellet-filled rattles add a musical dimension to this double-headed eagle. Edward H. Merrin Gallery, Inc., New York. RIGHT: *Stag Ornament*, Skit, Northwest Iran, Scythian, 7th-6th century B.C.; 3" long. This recumbent stag with looped antlers is an animal motif common to the region. Mahboubian Gallery, London.

waters of Lake Guatavita by the chieftains of the Muisca.

Gold jewelry played as large a part in preparations for the afterlife as it did in rituals of worship. Egyptian pharaohs, Scythian princesses, and pre-Columbian god-kings were all sent to the grave in full ceremonial regalia. Every conceivable need was anticipated. Tombs were provided with food, favored possessions, and even, on occasion, with unfortunate members of the royal household. One Mesopotamian queen was, in fact, entombed with her favorite harpist. Vast amounts of jewelry of a quality appropriate to the station of the departed were also furnished. One hundred and forty-three amulets and ornaments were tucked into Tutankhamen's linen mummy wrappings alone; hundreds of glittering textile appliqués were found in a royal grave at Mycenae; and a burial place at Troy yielded a gold headdress formed of over 16,000 pieces.

Ornaments wrought of gold were essential to the well-being of the living, as well. An important expression of rank and status, they took an innumerable forms. The sixteenth-century monk Fray Bernardino de Sahagún describes Cortes's astonishment at the diversity of accoutrements—"the quetzal feather head fans, the golden discs, the devil's necklaces"—employed by the Aztec. In Egypt, gold ornaments fulfilled vital protective and ceremonial roles. Charms were tied to the neck and limbs to guard against scorpions, and gold jewels were presented as gifts on important occasions. Favored courtiers received gold beads in celebration of royal anniversaries or as rewards for valor displayed during military campaigns. One official, Sabni, expressed his pleasure at being summoned to the palace at Memphis to be decorated with the "gold of favor" for successful missions into Nubia and the Sudan. Another boasted of receiving an award known as the "Order of the Golden Fly" no less than six times.

Gold jewelry was, of course, most important for its decorative value. Ornaments designed to render the wearer more regal—or more seductive—were created in forms often taken from the natural world. In Egypt, circlets derived from the headbands of Nile boatmen were embellished by delicate papyrus blooms, or, in the case of royal crowns, by the sacred emblems of the uraeus and the vulture. Muscular jaguars or eagles adorned ranking nobles in the Americas, while fantastic hippocampi or Tritons graced members of the Grecian aristocracy. Greek smiths were highly versatile. They were able to create pectorals embellished by snarling beasts for trade to passing Scythian tribesmen, and fragile hairpins surmounted by the doves of Aphrodite. Jewelry in Rome was more ornate, worn as an explicit—and often vulgar—display of wealth. Ovid expresses distaste for a gold bracelet weighing in excess of ten pounds, and Pliny quips that Caligula's empress carried sales receipts as proof of the value of the 40 million sesterces of jewelry that she wore.

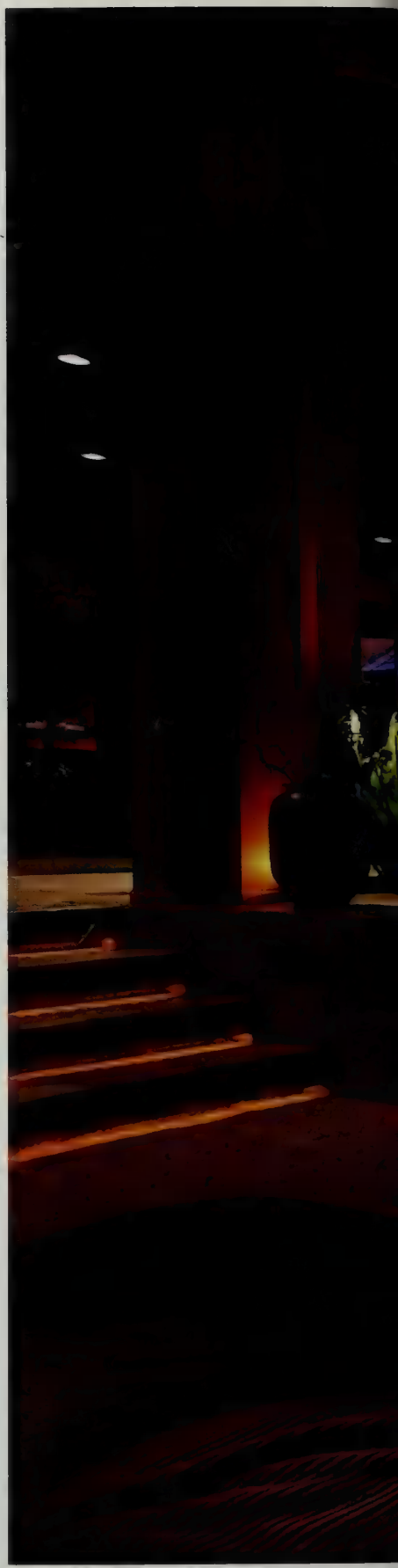
Such excess is far in spirit from the power and the elegance typical of the finest ancient gold work. More memorable indeed is the eerie tranquillity of an Incan death mask, or the exquisite simplicity of a Sumerian diadem woven of glistening threads and golden willow leaves. □

—*John A. Cuadrado*

Organic Collage

A Fusion of Space and Texture in Northern California

INTERIOR DESIGN BY STEVE CHASE
PHOTOGRAPHY BY MARY E. NICHOLS

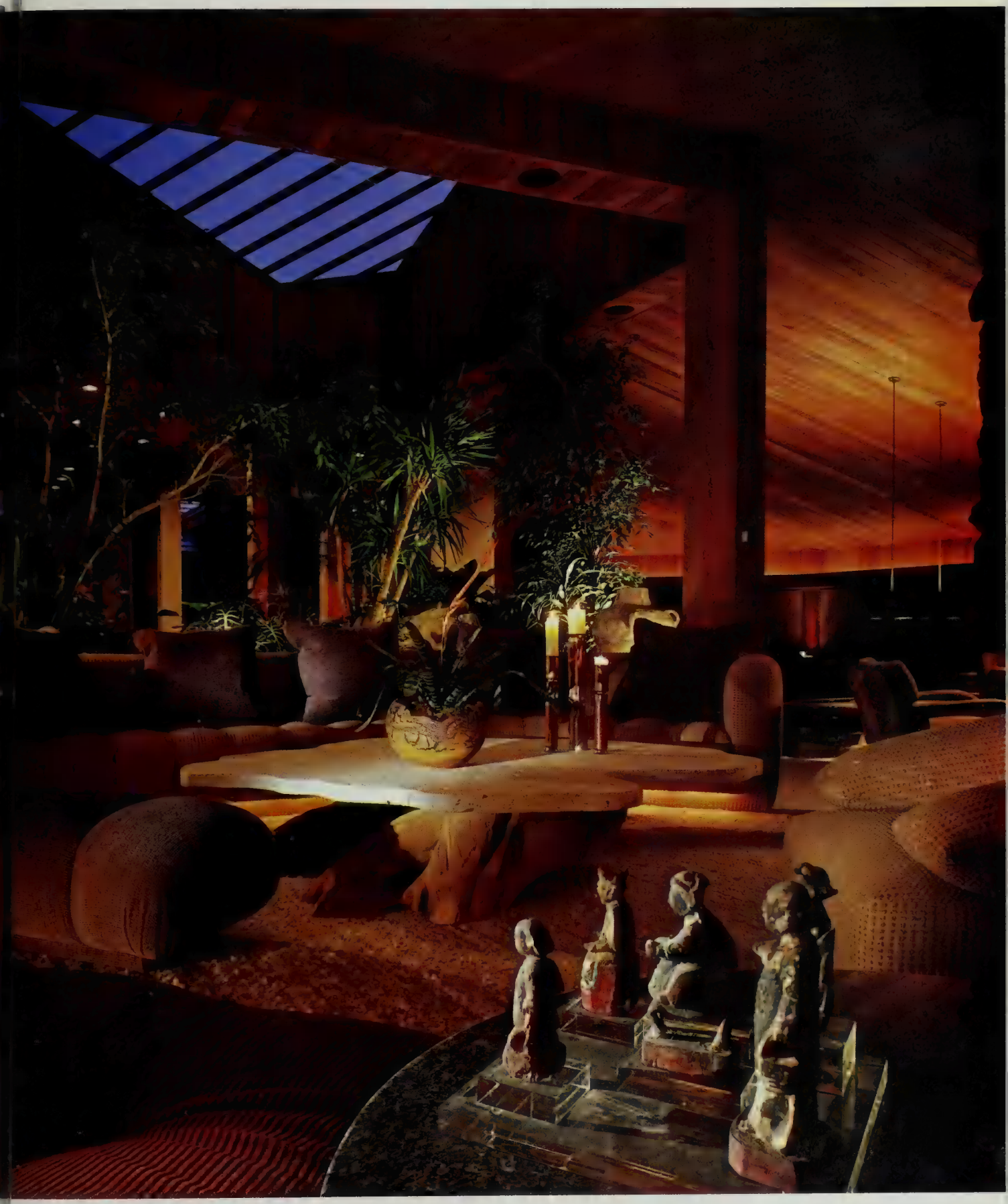


ABOVE: A mosaic of color and texture devised by Steve Chase complements the distinctive architecture of Kenneth Behring's home. Two large pools, banked by rough-hewn stone, border the entrance of the house. RIGHT: Changing floor and ceiling levels set up complex rhythms in the Living Room, while the indoor garden, defined by a skylight and pillars, functions as a transition from the outdoors. Sofa and chair are clad in textured fabric from Clarence House; corduroy from Gretchen Bellinger covers the chaise in the foreground.

WHEN A HOUSE BREAKS with the tradition of the closed room, there are many advantages, as well as certain disadvantages to overcome. Such was the case with the home of Kenneth Behring, in Danville, California, a collaborative effort between interior designer Steve Chase and architect Christopher Craigher.

In his plan for the house, the architect eliminated the familiar sequence of walled rooms, substituting an internal spine—no space is wasted on interior halls. Instead, the chain of flexible spaces formed along this undulating axis swells and contracts, as if always in the act of becoming.

As a designer who often works with architects, Steve Chase was aware of the challenge presented by the open plan. Quite simply, the task was to achieve a visual unity without sacrificing the elements of surprise and excitement inherent in the architecture. His first consideration was to give the spaces continuity and consistency. A factor in his favor was the owner's preference for textures and natural materials. "We are both responsive to tactile surfaces and natural fibers," says Mr. Chase. "And we were in perfect accord with a palette



OPPOSITE: Capitalizing on the flexibility of the interior, the designer has used a mirrored wall in the Dining Room to visually expand the dimensions of the room. Lighting, both from the ceiling and beneath the polished granite buffet, makes a dramatic impact. ABOVE: The sitting room in the Master Suite flows smoothly into the bedroom. Velvet for the patchwork bedcovering is by Jack Lenor Larsen; the geometrically patterned carpet is from Edward Fields. Bronze sculpture, *Perseus II*, by Eli Karpel.

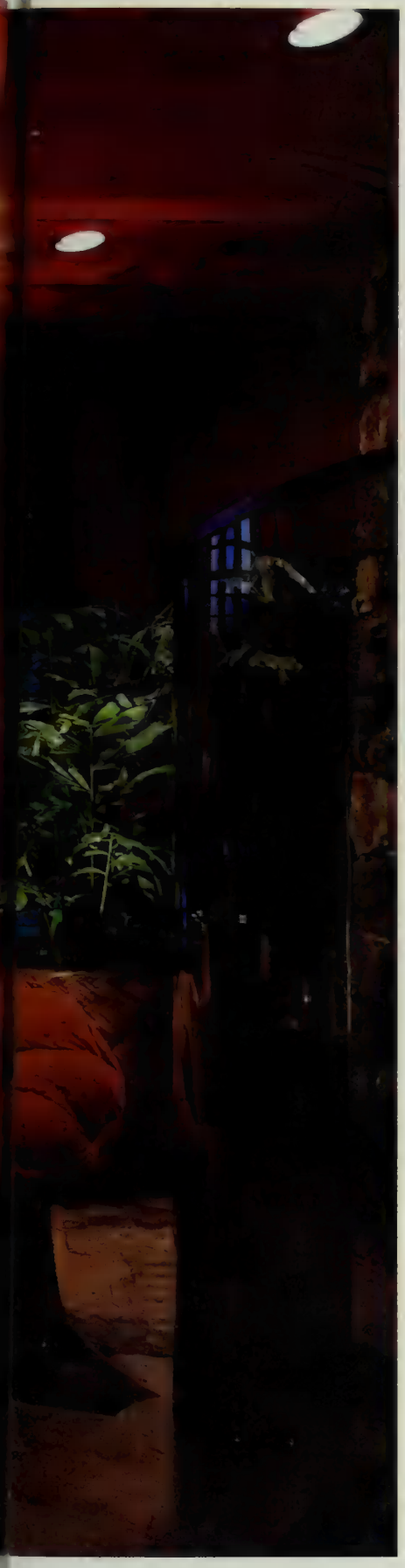
drawn from the seasonal changes on the site." In addition, the spaces are unified, not only by texture and color, but by the dramatic lighting, as well, which emphasizes the flowing quality of the rooms.

Striking images visible through the many windows and doors also play a role in these interiors. The site is a knoll among low, moundlike sand-colored hills. The rambling house follows the contours of the land, turning one face to a spill of water over stones, another to mounds in the distance, still another to the entrance pools. Each face has a different appeal—the broken lines of the roof, the tall lancet windows, the skylights.

The interiors record the variations in the architecture, emphasizing a certain discontinuity in the floor plan: Inconstant roof pitches are reflected by the fluctuating slope of the wood ceilings; the stepped foundation is followed in the six changes of floor levels. For dramatic effect, Steve Chase at times interrupts the flow of the interiors to stress the transitions between the areas, giving each room a distinct personality.

"I've never lived in a house where there were so many choices," says owner Kenneth Behring. "The lower lounge, the living room, the master suite, the breakfast room—each has a different mood. They are wonderful rooms to sit in or move around in. I'm drawn to first one and then another. I've had parties of three and four hundred people, and I notice that they're never stationary—people try to experience all the rooms."

The color spectrum chosen by designer and owner runs through a rich range of browns, then diminishes in intensity to the hues of the twilight sky. "In the desert I use a lighter palette," says Steve Chase, "but in the



The challenge was to preserve visual unity without sacrificing elements of surprise and excitement.

LEFT. "After tennis, I'm usually stretched out in the whirlpool bath, reading," says Kenneth Behring. Encased in Idaho quartzite, both whirlpool and bathtub are fashioned from *tecate*, an African hardwood. Floor lamp in the Master Bath is by Casella Lighting. ABOVE: Emphasizing the uncultivated quality of the landscape, rushing water, rocks and ground-hugging plants give a rustic appearance to the pool terrace. Located on a rise, the site has a sweeping view of the surrounding hills.

cooler climate of northern California I prefer deeper colors." Complementing the extensive woodwork in the interiors, the colors work in harmony with rough-textured accents supplied by brier baskets, Idaho quartzite flooring, and nubby upholstery and carpeting. Artworks, well scaled to the places they occupy, are classic examples in wood, metal and clay, from the minor arts of ancient cultures.

To Steve Chase, the most successful space is the living room. "It is certainly the most spectacular," he observes, "with the indoor garden and its stone surround." On a level tnree feet higher than the living room floor, the indoor garden shelters trees and plants that thrive under the skylight. "I am pleased with the interaction between the indoor garden and the entrance garden, just beyond the door," he adds. On the same level, they are separated only by glass panels, reinforcing the sense of movement between the interior and exterior.

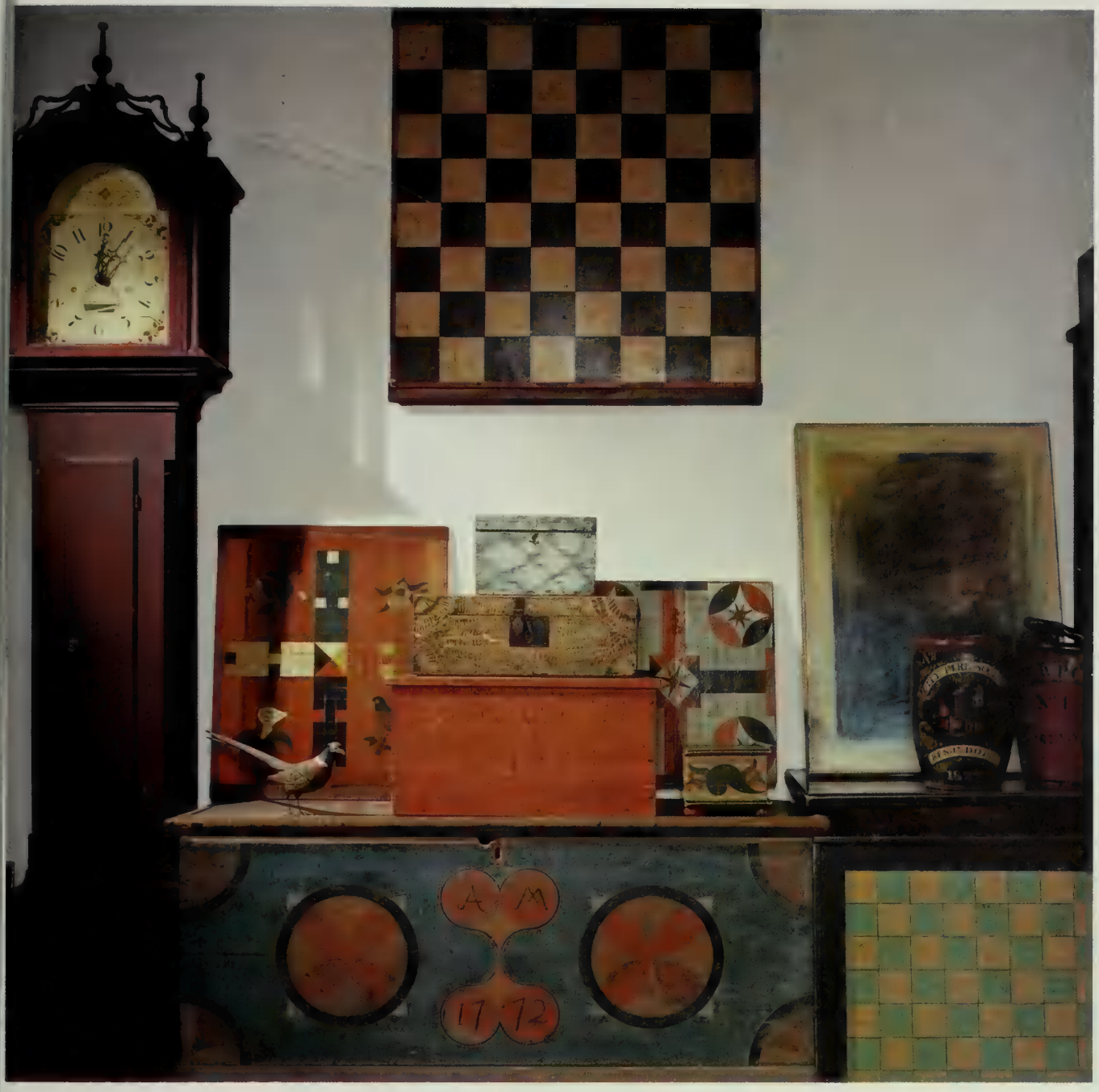
The owner's favorite spot is the master suite, a five-room area that continues the rhythms and textures of the rest of the house. The sitting room flows into the bedroom and the adjoining study, all of which are linked to a bath-lounge. The suite, like the house itself, offers abundant flexibility and freedom of choice, a compressed expression of Steve Chase's organic inventiveness. □

— *Ann Cartwright*

The Collectors: Celebrating Early America

Robert Natkin and Judith Dolnick in Connecticut

PHOTOGRAPHY BY JOSEPH STANDART



WHEN ARTISTS COLLECT, their intentions can be as unusual as the objects they acquire. By temperament and nature, painters and sculptors are forerunners, destined to notice the beauty and sophistication of homely things long before others catch on. Their motives have little to do with social aggrandizement, conspicuous display, or investment. They are more likely to buy something for reference, inspiration, or the desire to locate themselves in a tradition.

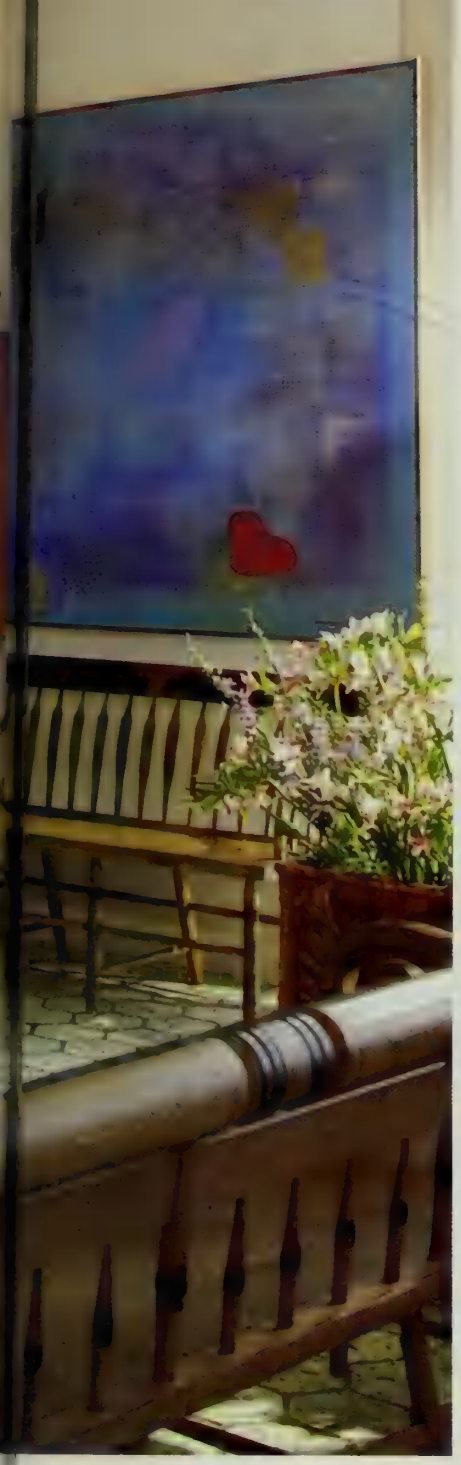
All these reasons, plus a strong need to explore their artistic identities and fashion a distinctive and personal sense of place, impel the collecting habits and preferences of painter Robert Natkin and his wife and fellow artist, Judith Dolnick. In their

Enticed by the color and magic of Early American furniture, ceramics and sculpture, artists Robert Natkin and Judith Dolnick assembled a collection that shows a kinship with their own artistic pursuits. OPPOSITE ABOVE: The Natkins' Connecticut home has spacious modern additions, including the studio (left) and living room (right). Sculpture is by Michael Todd. ABOVE: Highlighting the Entrance Gallery, two checkerboards, a stencil-decorated chest, and game boards reveal the Natkins' interest in geometric patterns.

home in western Connecticut, they have worked to create a warm and fanciful setting, where a blend of traditional furnishings and contemporary art contributes to a charming climate of domestic tranquillity. Painted and stencil-decorated furniture of early-nineteenth-century New England provides a refreshing backdrop for late-Victorian ceramics and works by French and American artists. Such choices reflect not only the couple's professional interest in the interplay of the fine and the decorative arts, but a conscious separation from purist dictates that often operate in the collecting of antiques. "What I care about is an object's color and feeling. I use the 'tongue' of my eye to guide me," says Mr. Natkin, whose own canvases repose in many public and private collections.

The Natkins' entry into collecting dates from the early 1960s, a few years after they married, moved to New York from Chicago, and had two children. "After I took the kids to school, I'd go to the Metropolitan," Judith Dolnick recalls. "I became fascinated with the Oriental porcelain I

"We wanted to celebrate our life together by creating a magical, protective environment."



saw there, and so did Bob. Of course we couldn't afford our taste, but we stumbled onto English and American majolica, which we could have for a few dollars apiece." Produced in imitation of original fifteenth- and sixteenth-century Italian pottery, and sporting flourishes of japonisme and chinoiserie, the shiny, sturdy and bold American and English versions were a staple of secondhand stores—until a spate of exhibitions and articles sparked an interest in mass-produced ceramics. "When we traveled we'd head for the nearest junk shop and we would find majolica," Judith Dolnick continues. "People used to be appalled when they saw it in our apartment, but over the years they've changed their minds. Now it's very

In the Living Room, spare furniture and whimsical sculpture mix harmoniously with paintings by Natkin. ABOVE LEFT: Among the 19th-century painted furnishings are an arrow-splat settee, one with a spindle-top rail, and four New England chairs. The table is country Queen Anne. Folk sculptures displayed are a cigar-store Indian "princess" and a horse from a weather vane. ABOVE: The majestic carved eagle is by John Haley Bellamy. Painted chests and boxes adorn a sturdy Hudson River Valley kas. High chair is 18th century.

difficult to find pieces as good as the ones we have collected."

In 1970 the Natkins made rural Connecticut their main residence—buying a small, cramped, square house on twenty-one acres of woodland. They encircled the perimeters of the house with a library, studio, kitchen, and dining room, to gain the light and space they wanted. Having these airy, generously proportioned rooms to fill fueled the artists' incipient collecting impulses, but it was the chance to express a joyous completion of themselves that started them acquiring in earnest. "We wanted to celebrate our life together by creating a magical, protective environment," Mr. Natkin remembers. "Our parents came to this country in steerage, and we grew up in poor families without much art or culture around us. We felt we lacked a visual tradition, so we wanted to compensate for the color and texture we missed as children."

The spare yet whimsical household items of the New England countryside satisfied their eye. The bold geometric designs that seem to prefigure much modernist painting, the superb

craftsmanship and democratic heritage, appealed to the couple. "I liked the idea of having indigenous, anonymous things," Judith Dolnick says. Her husband elaborates, "Our collection didn't come from someone who was cabinetmaker to the king, but from simple people who wanted to improve their outlook. They took the Puritan legacy and spontaneously imposed a wonderful sensuality on it."

Rejoicing that the artisans who made their home-crafted tables, chests, chairs and benches felt free to devise and combine styles and motifs, the Natkins proceed in a similarly unfettered manner, placing a twentieth-century print, painting, or drawing alongside a Colonial cupboard, a cigar-store Indian "princess," or even

"One reason we like New England furniture is that it's local," says Mrs. Natkin. "Had we made our New York apartment our main residence, we probably would have collected modern furniture." OPPOSITE: A corner of the Living Room features a simply designed 19th-century cupboard. Country side chair and two painted arrow-splat chairs are from New England. ABOVE: Arrow splats and a decorated tablet back distinguish another New England side chair in the Dining Room. The painting, by Mr. Natkin, is from the Bern Series.

The first piece of furniture the Natkins collected was this New York State painted corner cupboard, now in their Living Room. Varieties of useful English and American 19th-century earthenware fill the shelves, along with majolica in colorful relief. An English Staffordshire lamb is in the niche, and examples of American spongeware are on the middle shelf.

a picturesque landscape brushed on a tabletop. Their own paintings and other modern pieces are integrated quite harmoniously.

Perhaps what these collectors appreciate most about their eclectic surroundings is the kinship with their own creativity and abiding aesthetic concerns. Ultimately, their possessions amplify the Natkins' aspirations and values. "If you look at the surface of these things," says Robert Natkin, slowly running his hand along a faded, scarred chest, "you'll see that it has a beautiful 'skin.' It reverberates the way a certain kind of great painting does. It has resonance. It reconfirms and celebrates what we like and try to attain in our art."□

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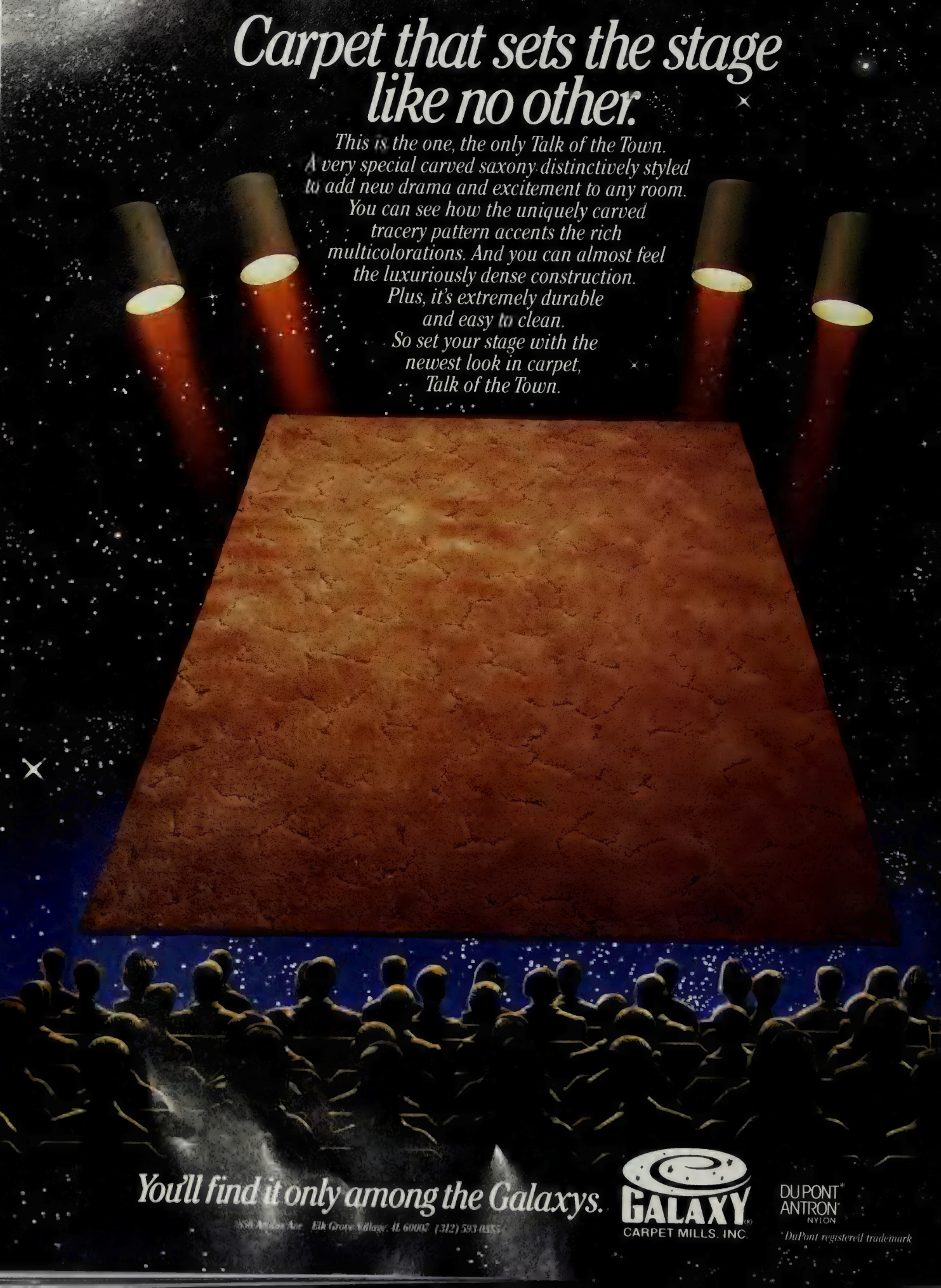

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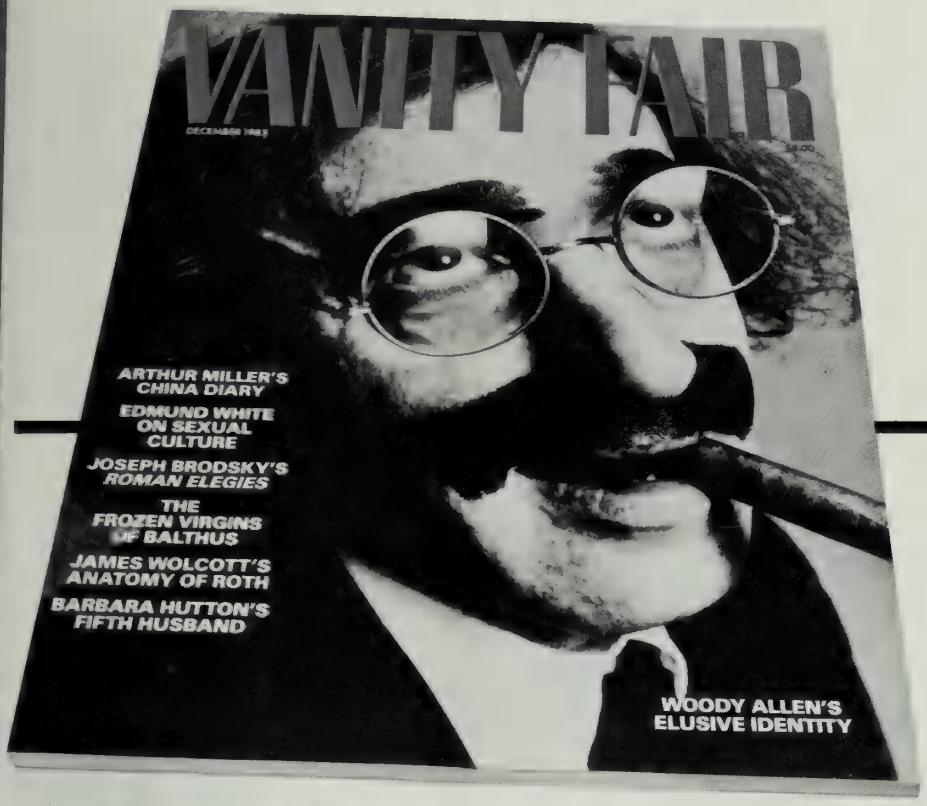

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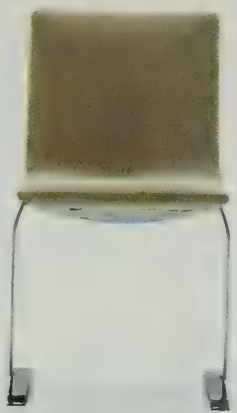

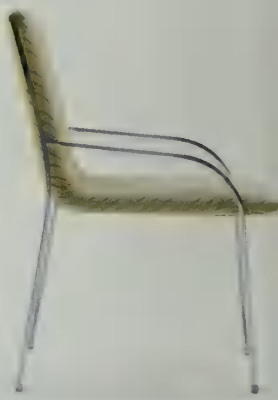

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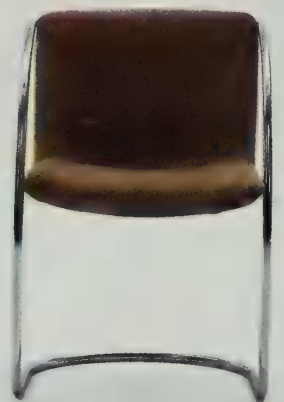

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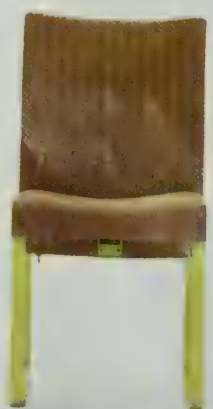

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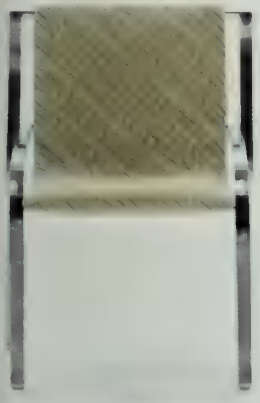

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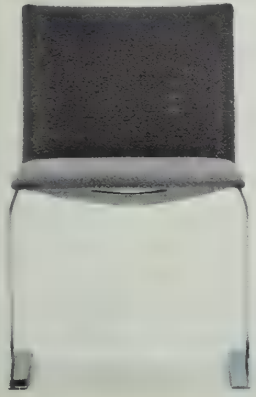

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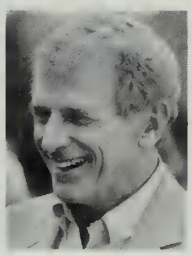

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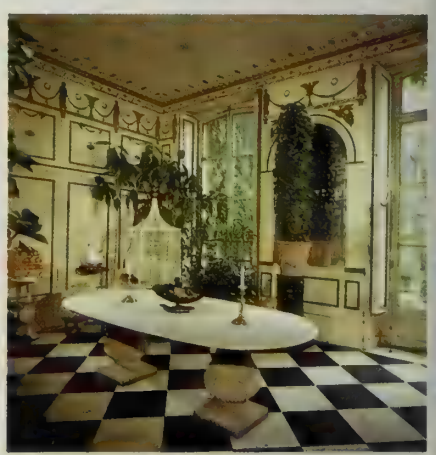
Emile and Charlotte Aillaud's Paris Residence

continued from page 90

Charlotte Aillaud. "It's as though I were living in a house deep in the countryside. But I like the idea that my countryside is a busy street." She adds: "It was very difficult to restore architectural unity to these two floors, which we reunited by buying successively. The job called for patience and tact. But when a house can be laden with the same promise as a face, how is one to resist?"

The Aillauds' bedrooms and bathrooms open off a large vestibule—at



In the Dining Room, French doors, tubbed trees and potted plants, and the marble floor suggest a winter garden. A trompe l'oeil sky painted on the ceiling heightens the effect.

the top of a stuccoed staircase carpeted in black—which also serves as a dressing room. The austerity of Emile Aillaud's combined bedroom and study is tempered by a wall entirely covered in pages from an edition of Piranesi etchings; it serves as a background for his worktable. "I can't come up with ideas except in a setting that's totally functional," M. Aillaud says. Yet he finds something attractive about his wife's easy-going "irrationality." And, paradoxically, it was between these gray-flanneled walls, in this family atmosphere, that he created the romantic architecture of the public housing projects that made him famous.

Charlotte Aillaud's own bedroom is irresistible; it would be difficult indeed to avoid falling under its spell. More than a bedroom, it is a "dream"

room, a setting created to provide escape from reality in all its forms: a story told by the little girl who adored magic lanterns to the grownup who was to find enchantment in the sets for Visconti films.

A few friends have asked Mme Aillaud to create rooms for them. Nothing, she protests, could be more absurd. "An interior is made up of personal obsessions, and if my bed is trimmed in lace, it's not because lace is beautiful, but because

Pages from an edition of Piranesi etchings cover a wall of Emile Aillaud's austere Study. "I can't come up with ideas except in a setting that's totally functional," the architect remarks.

it fascinated me when I was a child: altar boys' embroidered lace, fragile dolls' lace, the forbidden lace that veiled our grandmothers, paper lace squashed under cakes.

"I don't care for furnishings much; they're rarely meaningful. But the oval mirror, the blackamoor, the bed hangings, they've all accompanied the deliciously terrified falling-to-sleep of a small child. Those artificial Parma violets on my dressing table are an inseparable part of it now. I found them in Salzburg and I feel they've been here forever."

For if Charlotte Aillaud "dreamed" her house, rather than "deciding" it, her dream has become contagious. Visitors, caught up in the charm of time made to stand still, are never quite sure they want to wake up.□

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cycle. To a score of electronic music, the figures and sets alternately were activated. Three-dimensional figures would move and then freeze, two-dimensional cutouts of similar figures would be set in motion. Sets or flats would glide or clank across the stage, sometimes elevating to peer at the audience, then shrinking from sight. The stage elements were neither figurative nor abstract (nondefinitions in Dubuffet's work—there are no abstract images, just as there are no abstract cloud pictures). Dancers labored in cast acrylic and rubberized suits, and the difficulty of mobility suggested the nature of the choreography itself. It was truly a Wagnerian work; a totality motivated and activated by its own imagery and energy—a work of art about itself and the nature of reality.

Concurrently, Jean Dubuffet was producing architecture for the habitation of ideas. Not based upon straight edges or angles, his architecture was sculptural and eccentric. Rather than existing as an architectural container in terms of a plan for physical activity, it is a container for the spirit, for emotional and mental responses. As early as 1962, during the Paris Circus period, Dubuffet wanted to create actual sites (city landscapes) from his paintings, in order to make these interpretations habitable. He wrote: "I was struck by the idea of ambiguity resulting from physically inhabiting the mental interpretations of the sites and architecture, instead of merely imagining them in a painting. The transfer of mental elaborations into the realm of concrete reality is inclined to greatly increase the believability of the creation."

Dubuffet's architecture is obviously sculptural, and the same could be said about the Spaniard Antonio Gaudí (see *Architectural Digest*, August 1981). But Gaudí's architecture, no matter how inventive, decorative or obsessive, exists in the service of cultural functions. His Barcelona apartment building has a functional service to its residents, as does his Church of the Sagrada Familia to its congregants. The structures are enriched by his artistic vision, but they remain an apartment dwelling and a church. Gaudí embellished his surfaces with ceramic glass and iron and, in this way, also with his disdain for right angles, shared a common inventive spirit with Dubuffet. However, it is in the use of unfamiliar or socially unacceptable and inappropriate materials that Dubuffet and Gaudí together shared the spirit of naïve or *Art Brut* builders such as Clarence Schmidt and Simon Rodia. In the late 1930s, Schmidt, a plasterer and bricklayer, began building a hillside house, in Woodstock, New York, of discarded mirrors and windows, with chambers dug into the earth, sometimes forty feet deep. The interior was modeled with aluminum foil and painted. The walls were encrusted with wire hangers, old shoes, coffeepots and antlers, covered with foil. Shrines of dolls and bits of machinery, like relics from an ancient civilization, filled the upper floors.

ART RESOURCE

KEN BIGGS/AFTER IMAGE

Dubuffet shares a spirit of inventiveness with Antonio Gaudí, architect of Barcelona's Church of the Sagrada Familia (top), and with Simon Rodia, who created the Watts Towers in his Los Angeles garden (above).

In 1921, Simon Rodia, an Italian immigrant who labored as a miner, construction worker and tile setter, began to build his garden outside Los Angeles, which resulted in the Watts Towers. Without technology or plans, he created the structures out of metal frames covered in cement in which bits of broken glass and crockery were embedded. He continued this project for more than thirty years, and then mysteriously disappeared, in 1954. Rodia's towers, like Dubuffet's architecture, are nonutilitarian structures made largely of nonart materials, but unlike Gaudí's structures, they do not conform to function as buildings. They bear no resemblance to Dubuffet's architecture, as the Watts Towers are not buildings, but rather to sculpture of a heroic scale in the tradition of the Eiffel Tower and, more recently, Saarinen's arch, beside the Mississippi River, in St. Louis.

Jean Dubuffet, in his heroic sculpture and architecture, employs fiberglass and acrylic resin with a technology similar to the way fiberglass boat hulls are laid up. Bronze and stone, the traditional materials, are replaced by plastic, a material

continued on page 188

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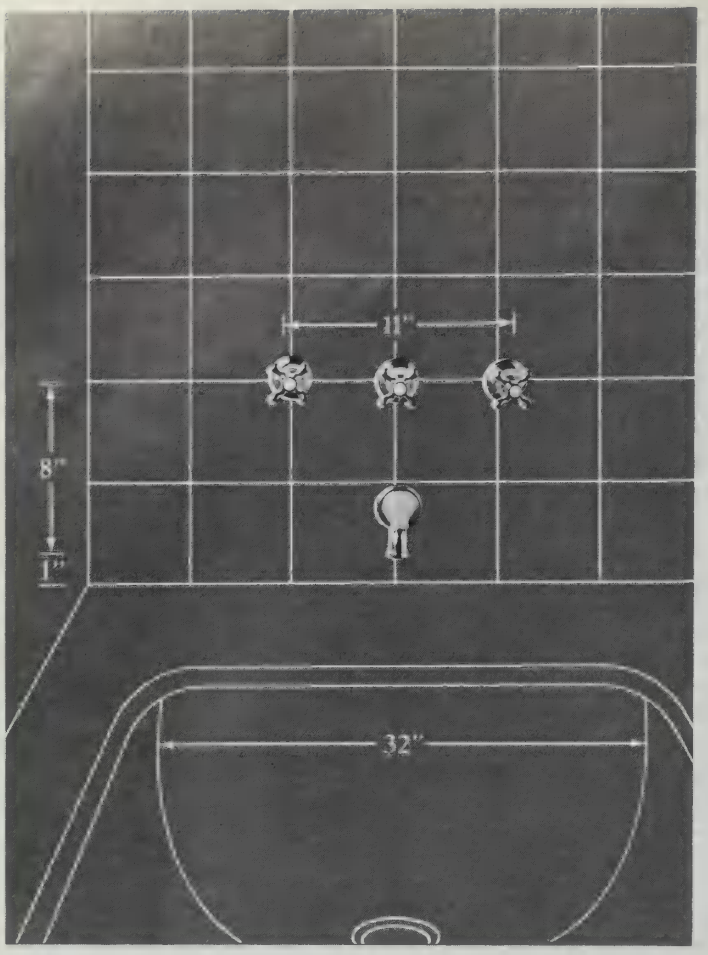

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Jean Dubuffet
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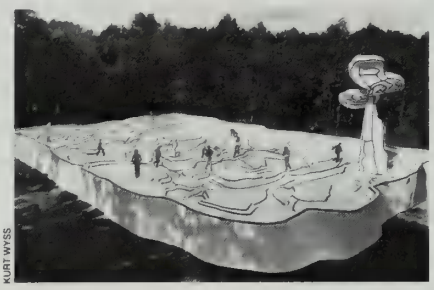
with no attendant values associated with art or the history of architecture. Indeed, although plastic is thought of as a disposable substance, the material that Dubuffet uses is nonbiodegradable, with a life expectancy longer than bronze. It is because plastics have become so common that they become an *Art Brut* material—as unacceptable, in the history of art materials, as broken crockery, common seashells and glass bottles. Rodia's towers are based upon his craft training and the possibility of realizing his ideas by familiar means. This was also the case with Schmidt. Dubuffet, however, is unencumbered by training as a craftsman and, in fact, is not interested in craft. He has used materials as diverse as clinkers, aluminum foil and butterfly wings—all in the service of ideas—and that is the key to his use of materials.

Although the concept for monumental sculpture came to Dubuffet during the Paris Circus period, it was not realized until much later. In the introduction to his sculpture catalogue, he wrote: "I had to wait for the next series, the *Hourloupe*, and its development into three-dimensional productions, sculptured in polystyrene, in order to give the interpretations of the sites and buildings dimensions that would make them habitable. From this an environment is formed, consisting of mental elaborations and subsequently a *new kind of architecture*, at a secondary level, made from allusions and evocations and belonging to the mental rather than the physical register."

One of Dubuffet's early architectural models was the *Jardin d'émail*, 1968. After completing this sculpture, which he conceived as "a landscape on a table or like a pool table," he was visited by Dr. R.W.D. Oxenaar, the director of the Kröller-Müller Museum and Sculpture Garden, in Otterlo, the Netherlands. At the suggestion of Dr. Oxenaar, Dubuffet allowed the *Jardin d'émail* to be enlarged there. This was the beginning of heroic scale in Dubuffet's work. Although he has since realized the enlargement of several of his models, Dubuffet feels that as his work deals in the realm of mental evocations, the enlargement could also be achieved mentally. He has written: "It should be noted that architecture of this kind, which suggests to its occupant not primary facts but evocations and signs, thereby bringing the imagination into play, could just as well use representations in reduced dimensions and consequently small scale maquettes, leaving the user to imagine them as they would look built full scale. Anyone who becomes familiar with this process will not feel hampered once his imagination is put into play and he will have the ability to imagine the maquette in any scale desired. Subsequently, there will no longer be so great a difference between the final realization and the initial project model; one would be easily satisfied by the latter when used to imagine the enlargement."

MICHAEL SCHUYT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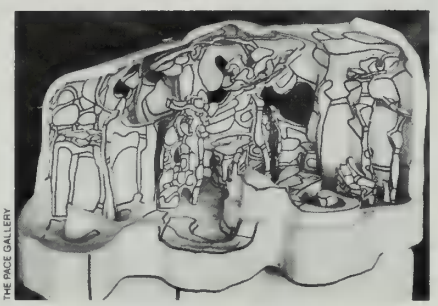
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TOP: Like Jean Dubuffet, Clarence Schmidt, in this Woodstock, New York house, used Art Brut materials. CENTER: The earliest enlargement of Dubuffet's architectural models is the 1968 *Jardin d'émail*, in the Netherlands. ABOVE: The model of the 1970–77 *Chambre au lit sous l'arbre* combines Dubuffet's sculpture and architecture.

However, in 1968 Dubuffet conceived the *Jardin d'hiver* as a model specifically to be enlarged. It was completed two years later, and is now permanently installed in the Centre Georges Pompidou, in Paris. Such was also the case for the *Villa Falbala*, conceived in February 1969. Considered one of his masterpieces, the *Villa Falbala* was inspired as a container for the previously conceived *Cabinet logologique*, a wall relief of enormous proportions that becomes a room surrounding the viewer on four sides. Access is through sculptured doors that open and close electrically. By now, the possibility of realizing habitable works was continually on Dubuffet's mind. He designed "gardens" to surround the villa and a second chamber, the *Salon bleu*, which serves as a passageway to the *Cabinet logologique*. The entire project, completed in 1977, is roughly 66 x 55 yards. It is sited at Périgny, in a lush meadow near a ravine, at the bottom of which runs a small river. The juxtaposition of the bucolic landscape with this agitated crystal of human mentality is more stunning than any Surrealist achievement.

In the early 1970s, Dubuffet created the *Group of Four Trees* for Chase Manhattan Plaza, in New York City. This is not a habitable piece of architecture, but rather, a gigantic sculpture measuring 38 x 40 x 34 feet. Yet the trees, with their enormous leaves cantilevered overhead in the concrete canyon of lower Manhattan, create a sense of place as insistent as a

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Jean Dubuffet
continued from page 188

bedouin's carpet creates a sense of place in the desert—an observation that Dubuffet made in 1948 in the Sahara. One can walk through the sculpture, be sheltered, look up and see bits of sky and buildings; however, it is not, in the same sense, an architectural container.

The 1970–77 *Chambre au lit sous l'arbre* is the most complex architectural environment and the one that combines Dubuffet's sculpture and architecture most definitively. It is a summary of his preceding accomplishments. All of the ambiguities present in the sculptured objects—chairs, tables, etc.—are compounded in the *Chambre*. It contains a bed, a banquette, a table, a washbasin, a tub, trees, and a cloud suspended from the ceiling; in the antechamber there is a toilet. One can lie on the bed and sit at the table, but the bathroom facilities are not functional. The walls and the furnishings are all covered in the same meandering black line, disorienting the viewer by totally confusing the space. These ambiguities question whether or not this is architecture or whether architecture is only the subject of this sculpture—as a figure may be the subject of a more classical sculpture. The *Chambre* as an enclosure is an environment, which is, in itself, a modern idea in the history of art. However, as an environment, it loses its object status and therefore does not exist as a discrete object, like a figure sculpture. At no time is it possible to experience the totality of the architecture, but rather, only the parts in focus at any one time. This is in direct opposition to the way in which one experiences a figurative sculpture as a totality. The *Chambre*'s existence is architectural.

All of Dubuffet's work is perplexing and raises more questions than can be readily answered. But these repositories for the spirit, for the imagination, suggest architectural and sculptural solutions to the idea that there are alternative realities.□

—*Arnold Glimcher*

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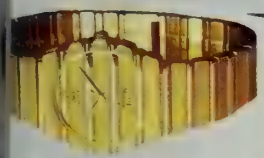

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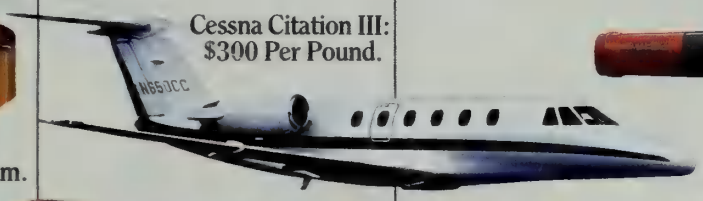

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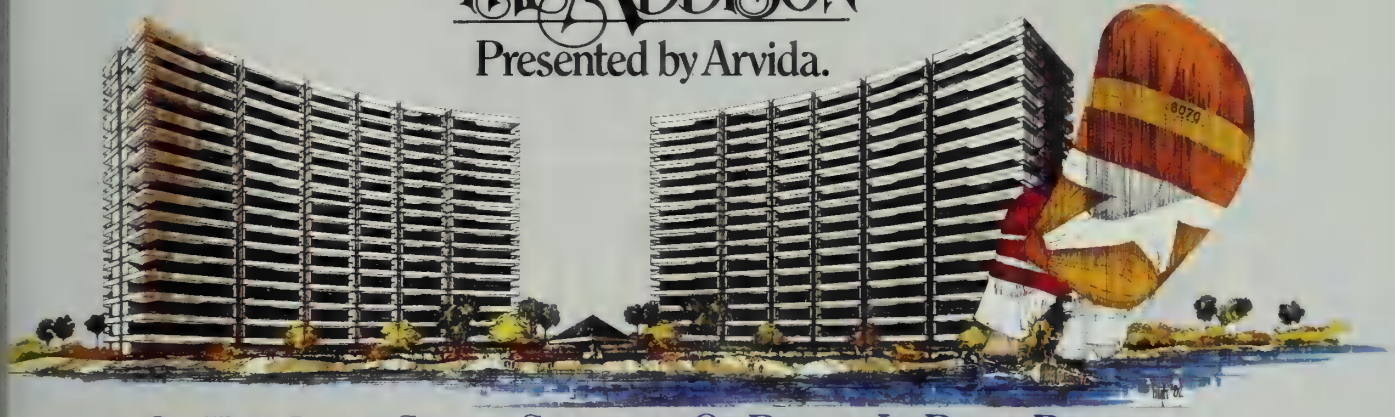

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Garsington Manor
continued from page 144

you feel as I often did, this is too beautiful, it cannot last'?"

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Lady Ottoline asked a great deal of friendship, perhaps too much.

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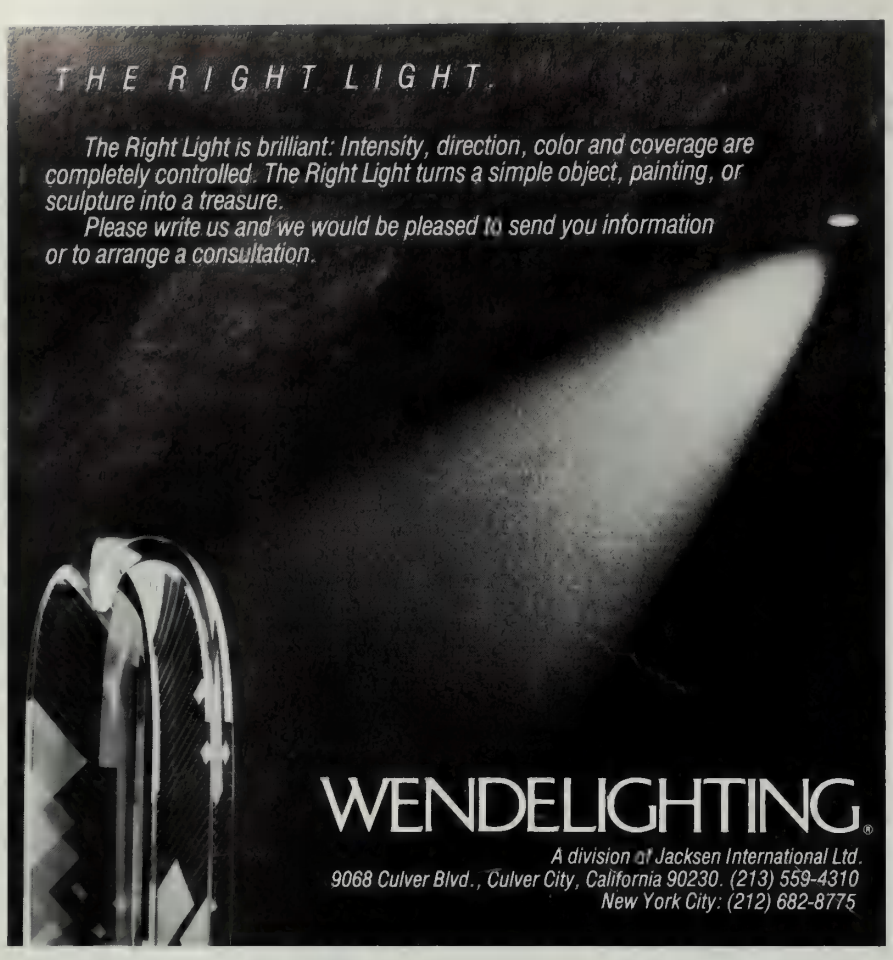
She wrote that she intended her garden as a place to walk, and talk—and dream. The garden flourishes still—and so do the dreams.□

—*Elizabeth Lambert*



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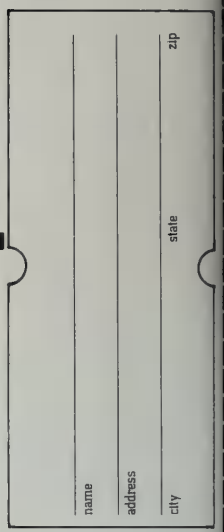

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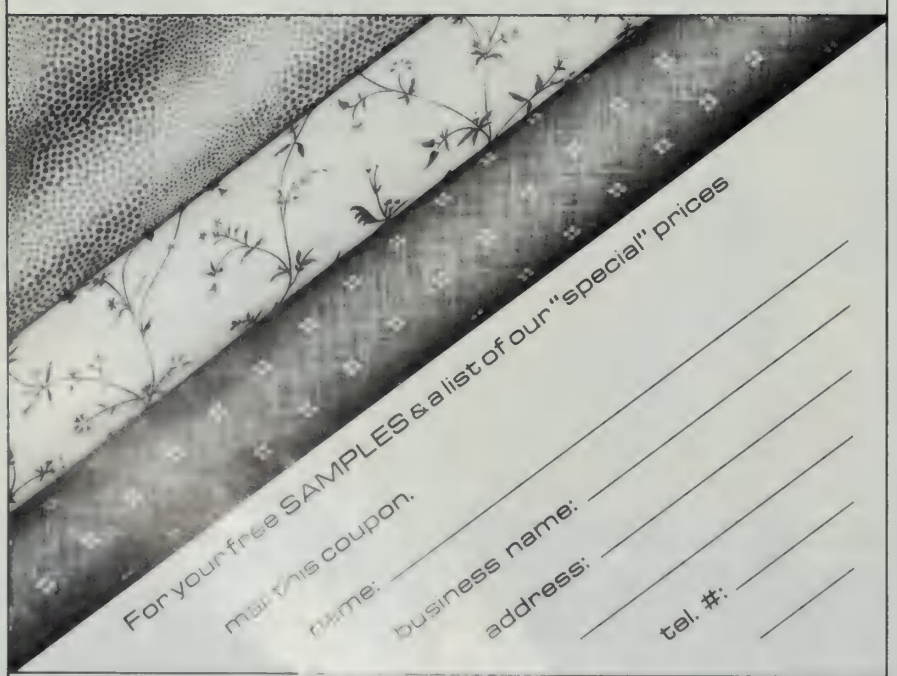

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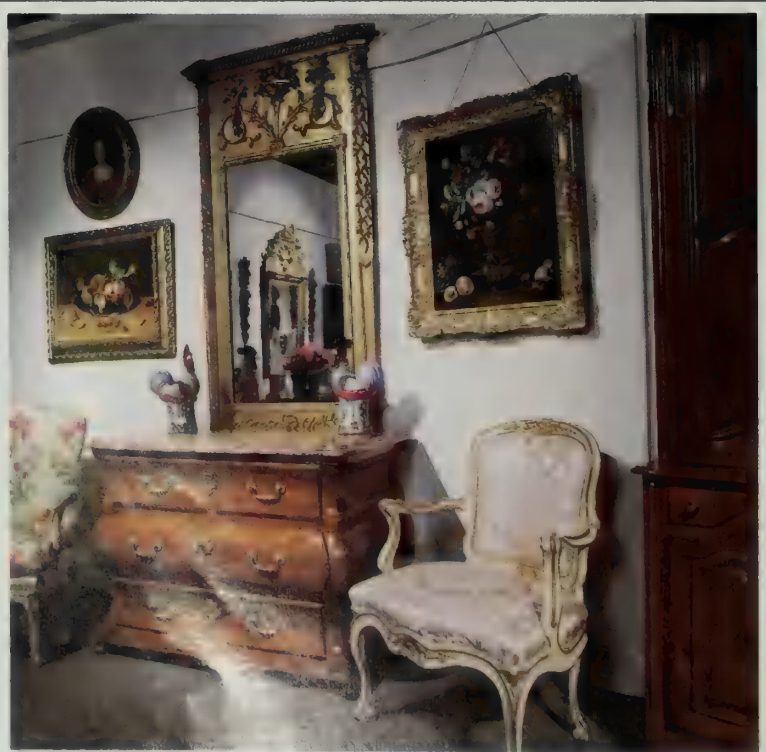

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Hugh Newell Jacobsen in Cairo

RANDY C. SHEINBEIN

Architect Hugh Newell Jacobsen's nostalgic impressions of modern Cairo conjure up images of minarets, monuments and dust-laden panoramas. ABOVE: Patterned domes topped with ornamental spires overwhelm this Islamic haven spawned by the zealous faith of the Fatamids over a thousand years ago. BELOW: Their influence resides in the minarets of Al-Azhar. Loudspeakers lean out of the balconies, their "scratchy, low moans calling the faithful to prayer."

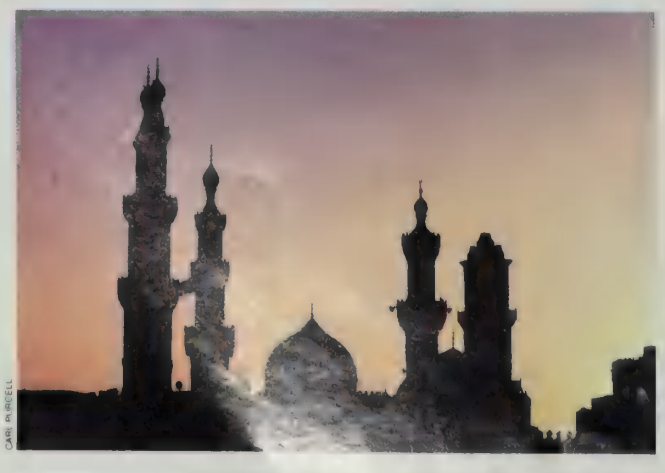
HUGH NEWELL JACOBSEN

PICTURE A CITY nearly as old as time, a city that presents itself to you through the rose light of the lingering desert dawn, a city of over three hundred minarets softened in the light with the dust of centuries.

Cairo, as always, begins with the Nile. This, the greatest of the world's rivers, has not only influenced the entire culture and society of Egypt, but is the reason for it. The cycles of the river, its seasons and its rhythms, have continued since the earliest days of man to quietly make their vital presence felt. Wherever I am, in this crowded, noisy city that never seems to sleep, there is the ever-present

NANCY T. SHEINBEIN

In a setting so crowded that people must sleep and work in shifts, mosques provide inviolable respite from the disturbing tumult of the streets. ABOVE: Golden calligraphy and wrought-iron ornament enliven a doorway in the silent courtyard of the Sultan Hassan mosque. BELOW: "The Mosque of Ahmad Ibn-Tūlūn is perhaps one of the most moving monuments on earth," Mr. Jacobsen says. "A great, roofless building . . . it presents a space that is at once human and powerful."



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continued on page 208

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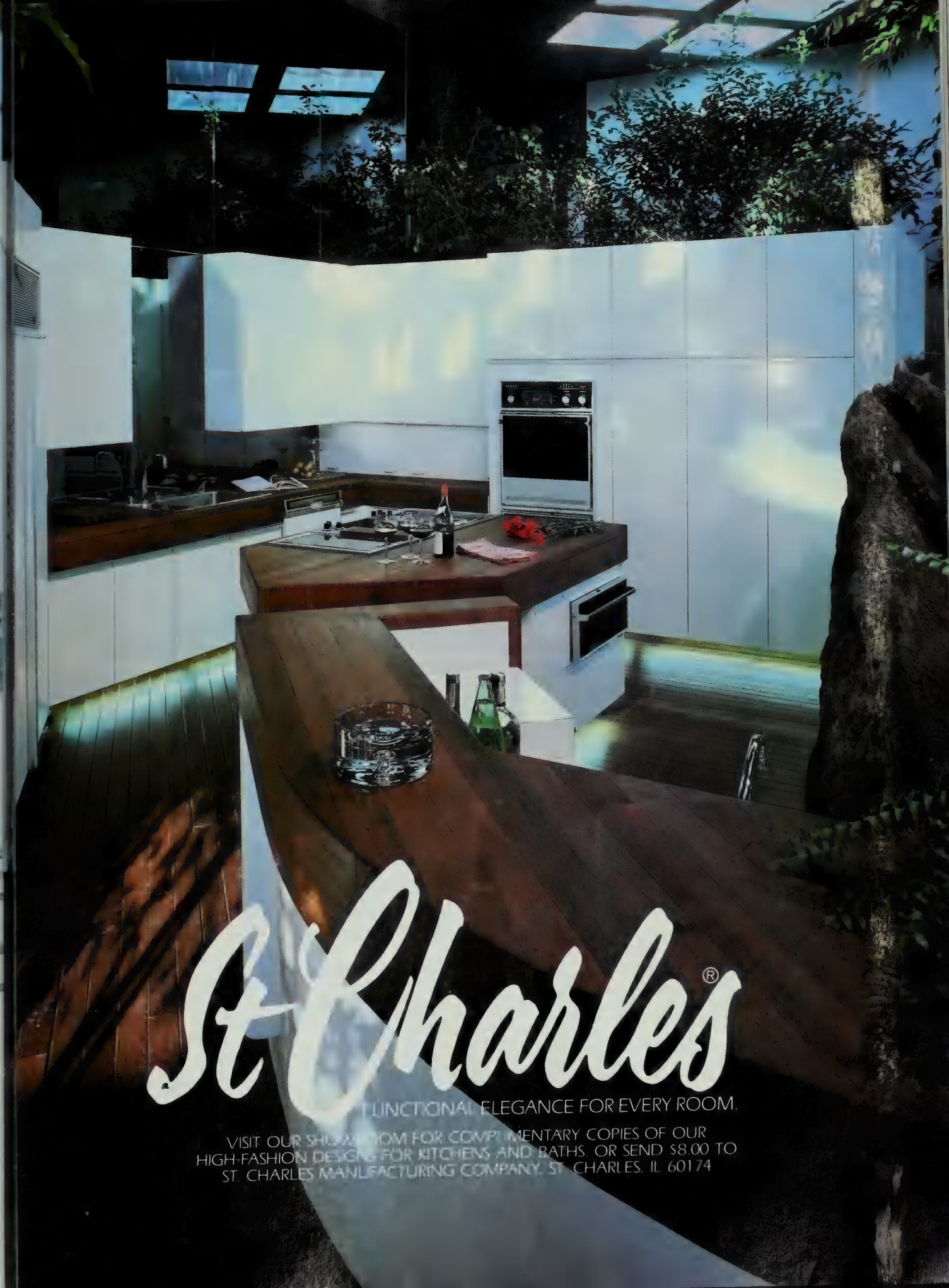
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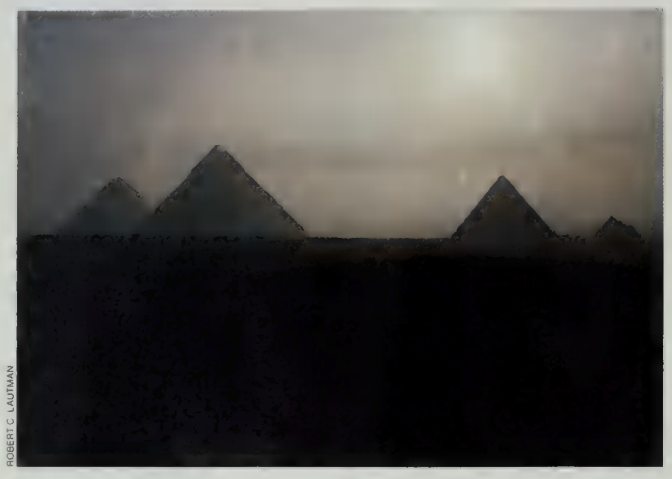
Hugh Newell Jacobsen in Cairo

continued from page 204



ROBERT C. LAUTMAN

TOM NEBBIA

"Wherever I am, in this crowded, noisy city that never seems to sleep," Mr. Jacobsen observes, "there is the ever-present sense of the surrounding desert." ABOVE LEFT: At Giza, pyramids rise like dusty gems from the wide expanse of sand, their mammoth stones (below) proclaiming the stunning achievements of Pharaonic art and architecture. ABOVE RIGHT: Horsemen cast eerie shadows on a scorched terrain. Nearby, the city, as Mr. Jacobsen says, "ends in a hard-edge line as the desert begins."

sense of the surrounding desert. Seen from the air, the periphery of the city ends in a hard-edge line as the desert begins. Much has been written of the desert, but no one has accurately described it. There is a sense of awesome endlessness as it stretches, seemingly forever, in the shimmering heat. The abrupt announcement of high urban density in contrast to this sandy void is striking.

The Valley of the Nile is nearly five hundred miles long, from the first cataract at Aswān, north to the Mediterranean. At some points it is less than a half mile wide; at others, as much as twelve miles. As the mighty river winds its way in a thin, silvery blue ribbon through the desert, its banks are lined with brilliant green, forming a vivid line of color against the surrounding sands. At predictable intervals, villages of mud brick arrange themselves in geometric gatherings of tan cubes, effecting a play of shadow and light beneath the clear Egyptian sky.

Ancient Egyptian civilization began over five thousand years ago, and Pharaonic art and architecture are still strongly present in modern Cairo. Today, the architecture of Cairo is, of course, basically Islamic. The city began under the Fatimids around A.D. 969, and the architecture is massive and made of stone.

The Mosque of Ahmad Ibn-Tūlūn is perhaps one of the most enduring

STAN GOLDBERG/SHORTAL ASSOCIATES

architectural monuments on earth. A great, roofless building, decorated with carvings in stucco and lightly polychromed in the Samarra fashion, it presents a space that is at once human and powerful. Its minaret, completed in the late-thirteenth century, is one of the most beautiful in Cairo.

I must speak of the dust. It is everywhere. It blows in upon the city from the Western Desert constantly. During late January, when it rains in Cairo, all of the architecture modestly displays an attempt at polychrome façades. But the bits of faïence in cobalt blue, emerald green and gold soon fade and gradually drift into the tan gray of the stone and the dust. It is this dust that softens the light and the edges of the architecture.

The library I designed at the American University in Cairo took nearly a decade to build. The adz, an ancient hand tool that is half pick and half hammer, was the major implement used, from the digging of the foundation to the final "trimming out." There were no bulldozers or steam shovels; only the adz and baskets, and barefoot laborers carting the dirt down the main streets of Cairo to God only knows where. The end result, of concrete and sun-screened glass, is probably one of the most gratifying buildings I will ever do.

When I began work on the library in 1970, Cairo was a dusty, overcrowded city of under five million people. Fourteen years later Cairo is a dusty, overcrowded city of ten million. Despite problems—a near-terminal housing shortage, for one—the city gets on, day by day, mastering change as it comes. The population growth has forced the Cairenes to use their city in shifts. Since the streets are fully booked with people, cars, camels and burros, the citizens must take turns in order to move about. They sleep and work in shifts. Consequently there is nearly as much

continued on page 212

WILLIAM POWELL FRITH, R.A. (1819-1909)

"KING CHARLES THE SECOND'S LAST SUNDAY"

Oil on canvas

Size: 66 x 102 inches

EXHIBITIONS: London, Royal Academy, 1867, no. 132
London, "International Exhibition", 1872, no. 445 lent by C. P. Matthews
Paris, "Universal Exhibition, British Fine Art Section" 1878, lent by C. P. Matthews
London, Royal Academy, "Works by Five Deceased British Artists", 1911, no. 42, with a passage from Macaulay's *History of England*

PROVENANCE: Ernest Gambart, Esq., who commissioned the picture
Charles P. Matthews, Esq., (Sale: London, June 6, 1891) bought McLean
J. Griffith-Dearden, Esq., by 1911

LITERATURE: *The Art Journal*, 1867, p. 137
William Powell Frith, *My Autobiography and Reminiscences*, Richard Bentley and Son, London, 1888, Vol. I, Chap. XXV, pp. 367-374
Royal Academy Exhibition Catalogue, 1911
Aubrey Noakes, *William Frith: Extraordinary Victorian Painter*, Jupiter, London, 1978, pp. 101, 107 and opp. 112, illustrated
Jeremy Maas, *Victorian Painters*, cited p. 112
Graham Reynolds, *Painters of the Victorian Scene*, cited pp. 2 and 3 as among the six paintings that needed a rail to protect it from the huge crowds coming to view it at the Royal Academy when it was first exhibited.

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Hugh Newell Jacobsen in Cairo

continued from page 208

ROBERT C. LAUTMAN

Fashioned solely with "the adz and baskets, and barefoot laborers," Mr. Jacobsen's library at the American University in Cairo presents a lofty façade in keeping with grand Egyptian monuments. "It seems to belong," he says.

traffic and activity on the streets of Cairo in the middle of the night as in the middle of the day.

The late-nineteenth and early-twentieth centuries brought to Cairo European taste in art and architecture. Much of the architecture along the corniche, and lining the banks of the Nile, is Ecole des Beaux-Arts. The population explosion and socio-political-economic changes since the end of World War II have altered all of this. From a window in one of the many high-rise, glass-walled hotels, it is easy to see a charming yet sad phenomenon of modern Cairo.

A rooftop suburbia has been created by squatters among the chimney pots of the Beaux-Arts villas. Here, on the flat roofs defined by ornamented and decorated parapets recalling *Belle Epoque* Paris, rude huts and dwellings have been thrown up to resemble the villages of Upper Egypt, on a much smaller scale, but complete with goats, chickens, turkeys, children, adolescents, and the very, very old. Nearly every villa rooftop forms a villagelike environment of its own. Some twenty feet away, at the same level, will exist another similar gath-

Hugh Newell Jacobsen in Cairo

ering of people eking out a life in the city. Often, a young mother in her blue galabia and veil will be seen gossiping across the chasm to a friendly neighbor over the way.

I love walking in Cairo. The street scene of colorful galabias, camels and burros beneath heavy, dust-laden palms is, for me, a unique experience. All of the streets make an attempt to be straight, but sooner or later retreat from this discipline and amble seemingly without reason throughout the city's vastness. I have never heard of a street crime occurring in Egypt. I have walked all hours of the night in all areas of the city, and aside from easily dismissed small boys politely asking for baksheesh, nothing untoward has happened. Perhaps I have just been lucky in this sense, but I doubt it.

It is difficult for me to convey an accurate picture of modern Cairo as I saw it. The people themselves, because of their vast numbers, overwhelm any comparison with modern Western life. Of course, there are automobiles—more noisy than in any other place on earth. And there are television sets and skyscrapers. But these harsh visions always seem to fade into the dusk and the dust.

To walk the corniche along the Nile at sunset is one of the most memorable experiences a traveler can have. Through an incredible golden haze, the great pyramids of Giza are barely visible to the left of the sun. Nearby, the blood-red mirrored surface of the river is sliced by the graceful and totally silent course of the ever-present feluccas. The scratchy, low moans emanating from the loudspeakers mounted on each minaret begin calling the faithful to prayer. Unlike the lingering dawn, which begins nearly two hours before sunrise, the light of day turns to the deep, deep blue of night as quickly as if switched off, when the sun suddenly drops beyond the low horizon of the Western Desert.□

—*Hugh Newell Jacobsen*

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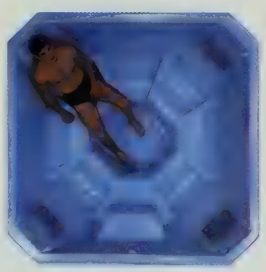

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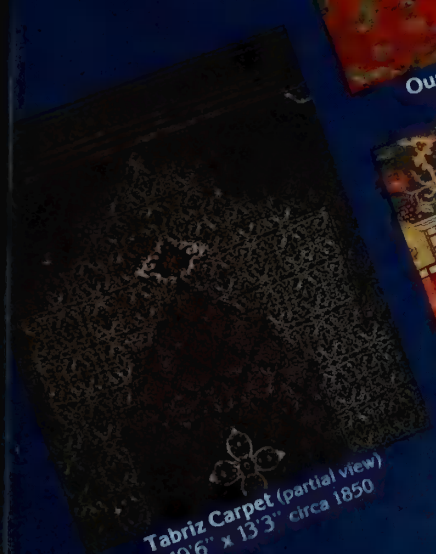
Kashan Carpet (partial view)
18' x 14' circa 1900

Tabriz Carpet (partial view)
16'3" x 12'9" circa 1880

Oushak Carpet (partial view)
16'4" x 8'5" circa 1890

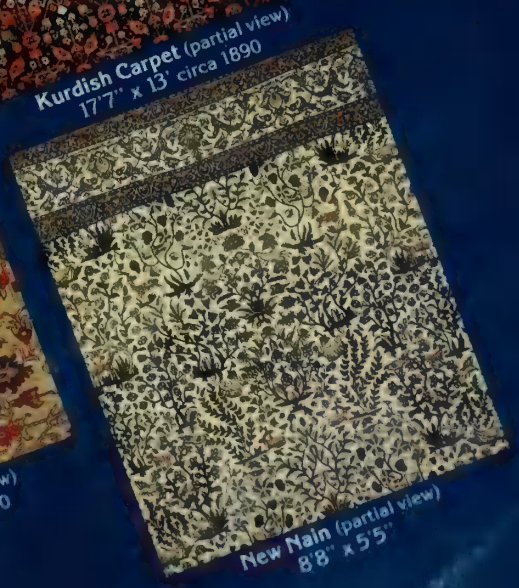
Kurdish Carpet (partial view)
17'7" x 13' circa 1890

Bijar Carpet (partial view)
18'6" x 12' circa 1860



Tabriz Carpet (partial view)
19'6" x 13'3" circa 1850

Serapi Carpet (partial view)
11'10" x 9'10" circa 1880



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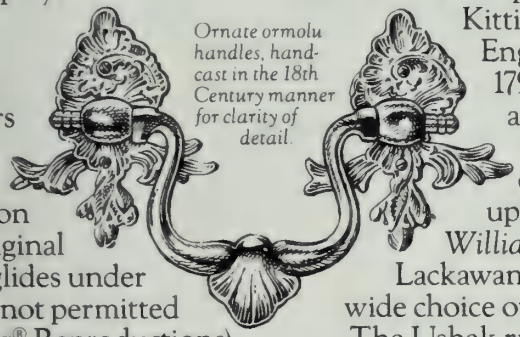

Ornate ormolu handles, hand-cast in the 18th Century manner for clarity of detail.

Our Chippendale smoking chair has been reproduced by Kittinger from an English chair, circa 1790. The chair has a padded back and arms for extra comfort. The upholstery is fine *Williamsburg* leather by Lackawanna, tanned in a wide choice of period colors.

The Ushak rug was made for us by Karastan. It has been adapted from an early 18th Century Ushak exhibited in the Brush-Everard house, a restored home on Palace Green. Even the irregularities of the original have been included.

The rug is made of imported worsted wool, skein-dyed for clarity of color, and available in three sizes.

Among the other *Williamsburg* Reproductions is a tall case clock, made by Kittinger from an antique owned by the last royal governor of the Virginia colony. Schumacher's "Tavern Resist" fabric has been used in the window hangings. The Chippendale mirror, made by Friedman Brothers, has bevelled glass and is burnished in 22 karat gold leaf.

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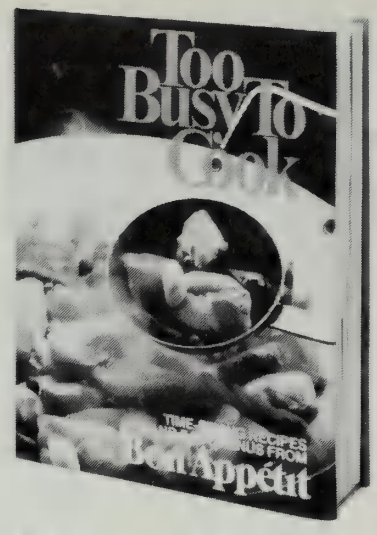

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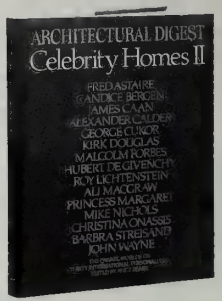

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Brueton — Sleek Lines, Sensuous Drama

A CERTAIN SOPHISTICATION is revealed in the small gesture, the glove buttoned at the wrist, the choice of an interesting wine for a simple meal. But there is also a sophistication that comes from the accumulation of such detail, forming an image that has the power of perfection. The hallway leading to the New York showroom of Brueton, a contemporary furniture firm, is long, black and marked along the top by two strips of quivering blue neon. At the end, a pottery vase of ancient, classic shape stands on a table of glass and stainless steel. The drama of these contrasting but complementary details creates an image of strength—an accurate forecast of the Brueton style.

Wrought Iron to Steel

"Brueton began in the 1920s as a wrought-iron manufacturing firm," says Anthony L. Vitale, the firm's president. "Stainless steel has been our hallmark for some years now, so even though we've radically changed our style, the strength of metal still characterizes our furniture.

"The company was first called Spanish Arts Ornamental Ironworks. They made the kind of wrought iron that was popular in Spanish colonial houses and furniture at the time. I started with the company in the early sixties, working with the founder's son, Bruno B. Saudino. We changed the name to Brueton—a combination of 'Bruno' and 'Tony'—in 1965, and by the early seventies, when we opened our first showroom, we'd developed our own line of modern furniture. Today, our look is urban, sensuous and contemporary," says Mr. Vitale of the pieces he and his present partner, Leo Fromm, produce.

FELICIANO

FELICIANO

TOP: Glowing neon lines dimly illuminate Brueton's entrance hallway, generating, in Anthony Vitale's words, a "sense of anticipation and mystery about the space"—an apt prelude to the dramatic furniture displayed within. ABOVE: Sleek in line, the polished mahogany frames of the *Tsu* (left) and *Mao* chairs reveal modern influences seasoned with Oriental delicacy. A bronze Buddha head rests atop the *Lucerne* credenza in ebony and stainless steel.

Although there are Brueton showrooms in Dallas, Chicago, Miami and New York, and representatives all around the United States, the Brueton style, in Mr. Vitale's words, primarily suggests "a New York penthouse, perhaps at night, with good music, drinks and a view of the city in all its glittering technological wonder.

"Our furniture is American; it is designed, manufactured and sold here, but it is clearly derived, as is all modern furniture, from the Bauhaus style." With an admixture of Italian design from the fifties, Brueton's dominant look—pedestal-based tables of stainless steel, lacquer and wood; leather couches; and glass and steel low tables—traces the spare lines of traditional modernism.

"A consistency of vision is essential," Mr. Vitale points out. "We accept only designs that are kissing cousins of what we already have. Stanley Jay Friedman is our principal designer, and his forte, since the early seventies, has been working with metal to create our luxurious look."

Creating an Image

Mr. Friedman recalls, "I was introduced to Anthony Vitale in 1970, when I was asked to design the interiors of his home. That worked well, so I then designed his first showroom. Later, we decided to create a whole image for Brueton—the furniture, the showroom interiors, even the photography for advertising—so that it would all work together.

"The modern image comes naturally to me," says Mr. Friedman. "It's an evolution of my study of classic design at Parsons. You can't stay in a museum your whole life; in the same way a painter studies realism, then moves on to abstract work—look at Picasso, for instance—a designer wants to find out what the future holds."

continued on page 228

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Brueton — Sleek Lines, Sensuous Drama

continued from page 224

NANCY RICA SCHIFF

FELICIANO

ABOVE: Mr. Vitale likens Brueton's style to a New York penthouse at night, with a view of the glittering city below. RIGHT: The *SMT* low table, its top anchored at only one corner by an angled steel base, is accompanied by *Plaza* chairs and a *Tee Console* in the showroom.

Stanley Friedman is fascinated by what he calls "the ingenuity of stainless steel," and one example of his own ingenuity with this element is the *Brueton Bed*: massive, with upholstered headboard and footboard, and a base consisting of 150 feet of stainless-steel tubing. "Originally we had called this the *Radiator Bed*," says Mr. Friedman, "because the stainless-steel tubes look just like a heating element. But that obviously wasn't a very salable name. Actually, the inspiration for the bed came from my background in classical design and my interest in Art Déco—it has a classic daybed shape, and its opulent upholstery and use of metal are reminiscent of the thirties. There was a lot of terrible stuff being made then, but much of it had wonderfully simple lines."

The sleekness of the Brueton look is lent exotic overtones when coupled with Oriental influences, as in several of Mr. Friedman's designs. The *Tsu* chair, for instance, is "a modified example of the classic Chinese horseshoe armchair," says Stanley Friedman. An appearance of solidity is belied by the chair's light weight and flowing form, in contrast to other Brueton furniture made in the heaviest materials, with kinetic, angled shapes. "The parallel between modern furniture and classic Chinese work lies in the simplicity of course."

Design intelligence and a good feeling between those at Brueton are confirmed by their sense of humor regarding their work. Indicating a low table with a sharply angled steel base and a cantilevered glass top, Mr. Vitale says, "This is balanced so that the base won't stand up until the glass has been inserted. We call it the *SMT* table, since it's 'Slightly More Trouble' to produce.

"We're almost a family here at Brueton," Anthony Vitale observes. "Many of our craftsmen go back to the Spanish Arts Ornamental Ironworks days, and most of our new employees have come to us through contacts with other workers. These craftsmen tell us, 'You'll never see anything better.' In fact, they're sometimes in awe of the elegance of their own finished work."

Such awe does not preclude a refreshing irreverence, however. "J. Wade Beam is one of our designers," says Mr. Vitale, "and he specializes in the defiance of gravity. His *Ponte* desk is dramatically cantilevered. The *Off-Beam* table he designed with an off-center marble base was named by one of the artisans, who said, when the design was first brought in, 'Gee, everything that guy does is off-beam.'"

Despite pride in their American design and workmanship, Brueton is not averse to some proselyting in other parts of the world. "We have designed and manufactured massive doors of bronze and steel for three palaces in Saudi Arabia, as well as other furnishings and fixtures, including stainless-steel aquariums to line a long palace wall," says Mr. Vitale. "In this kind of project, all of our skills with metal are called into play."

Manhattan penthouses, executive boardrooms, palaces in the desert—this is the Brueton image. Brueton's pride in their craft is rare enough today. When allied with dynamic contemporary design, the resulting effect is a strength and perfection fit for the eternal moment.□

—*Jeffrey Simpson*

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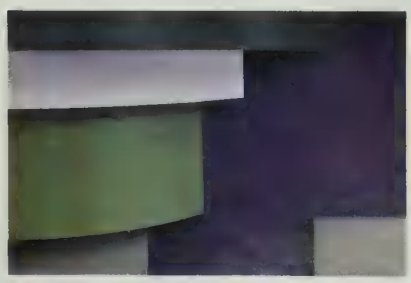

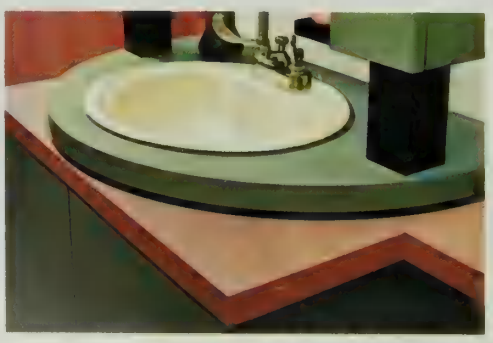

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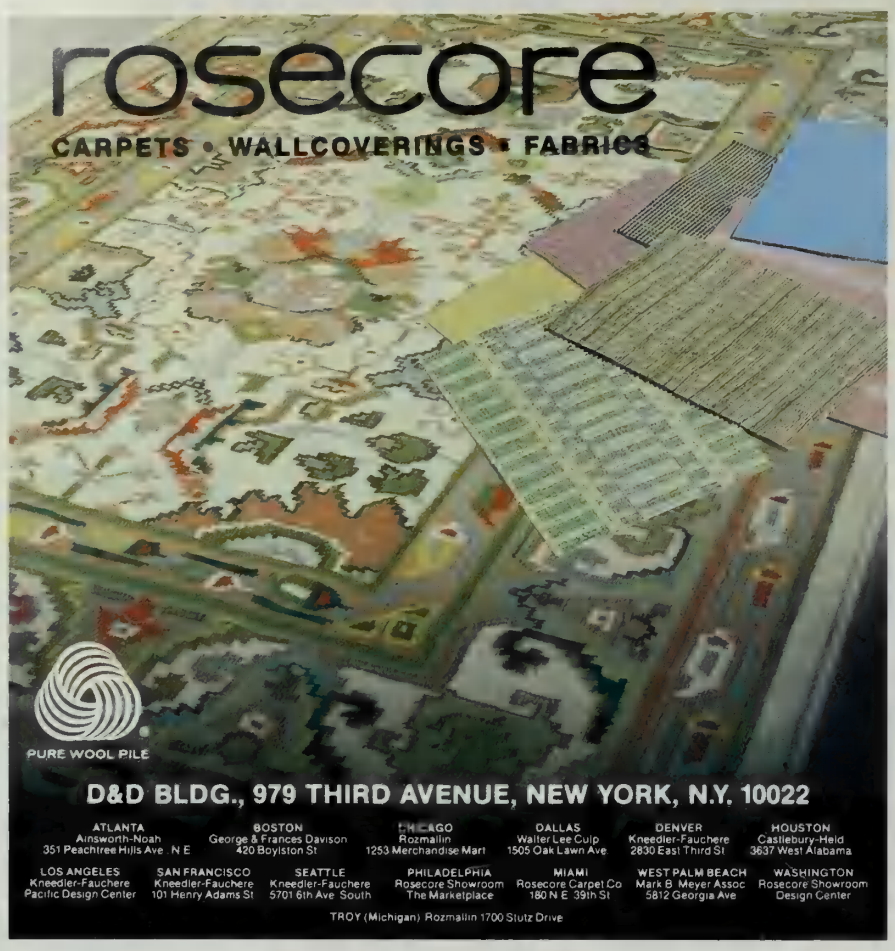

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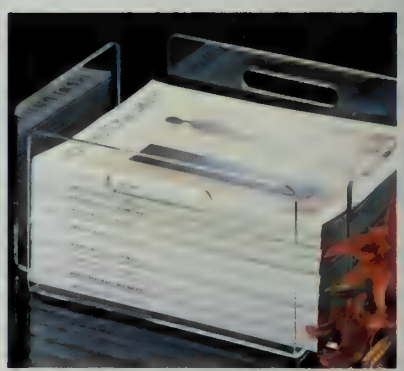

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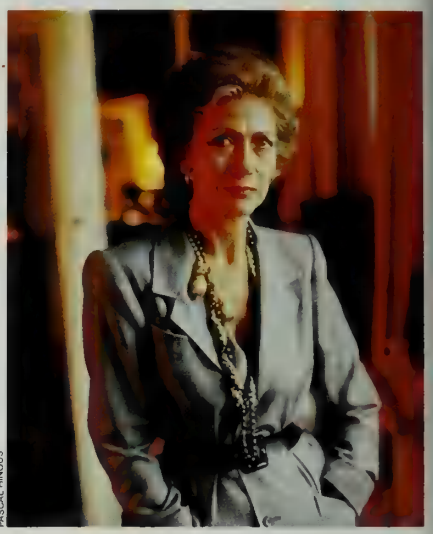

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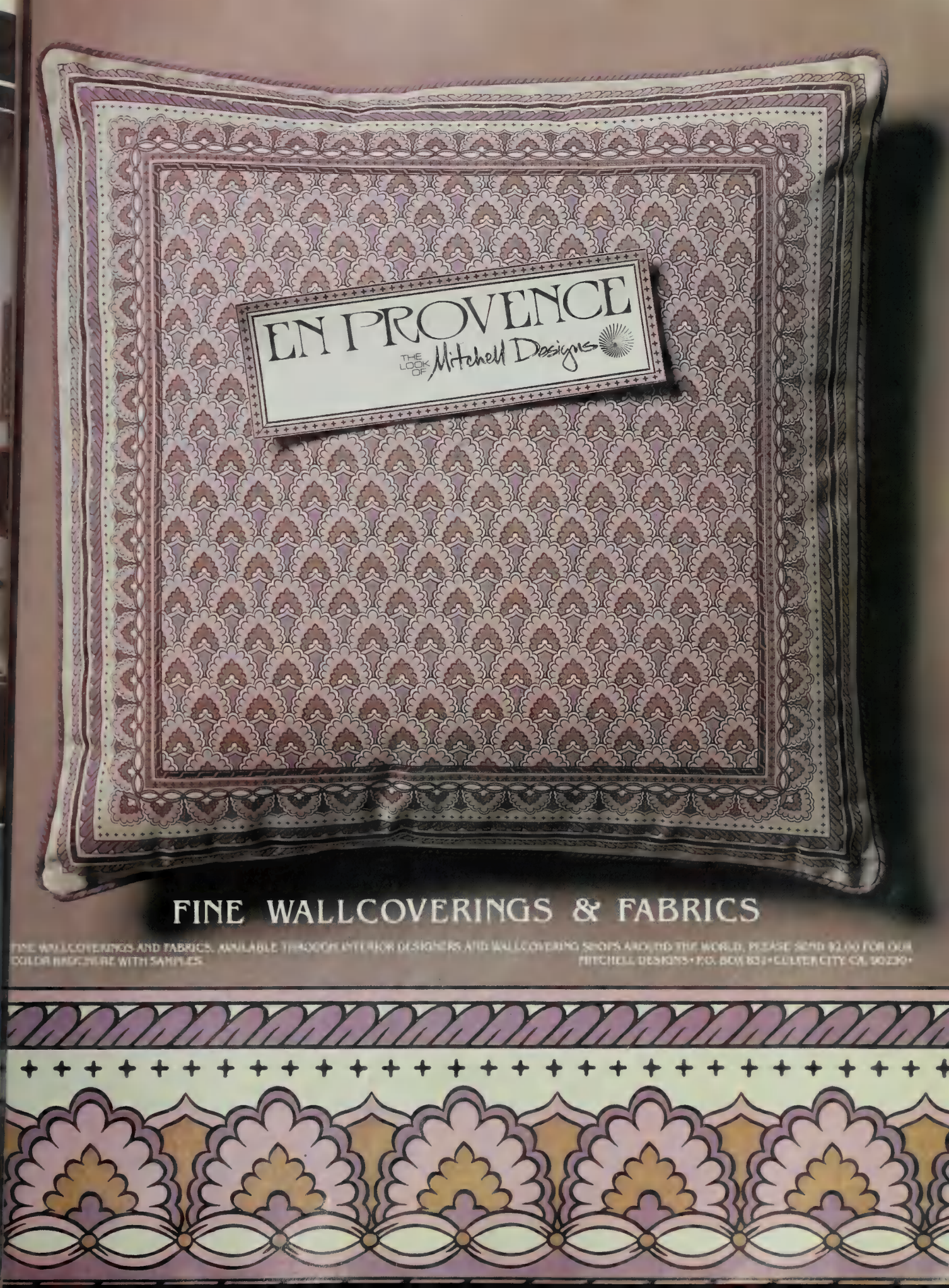
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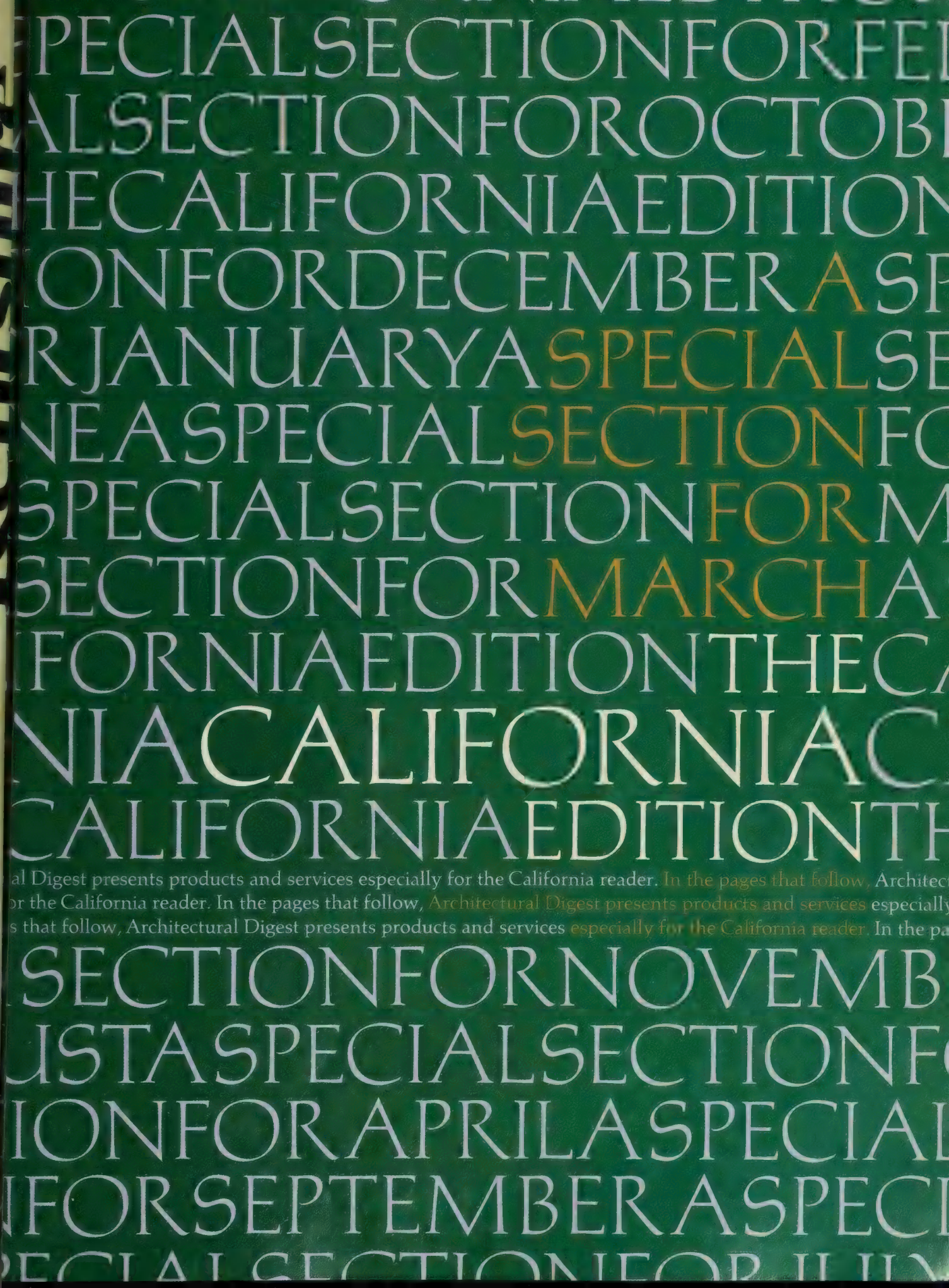
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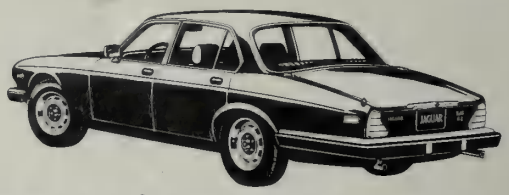

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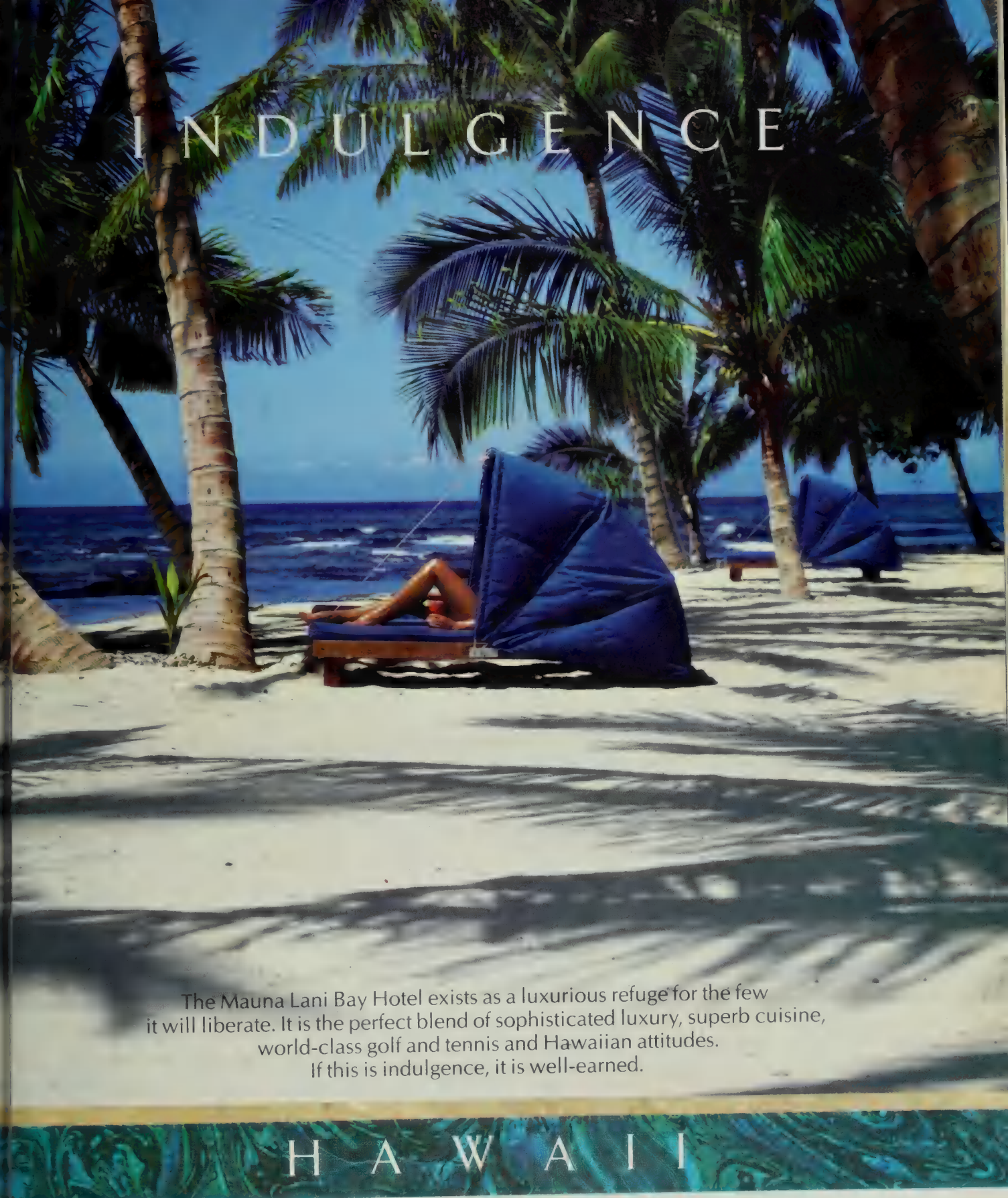

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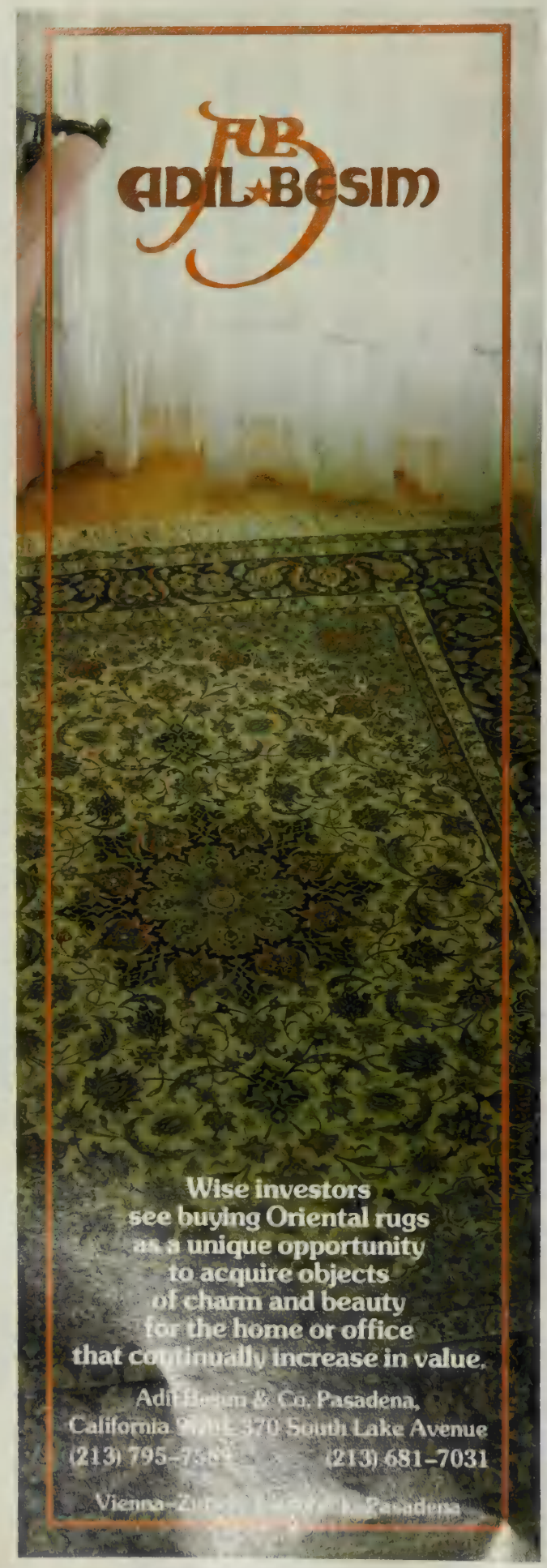

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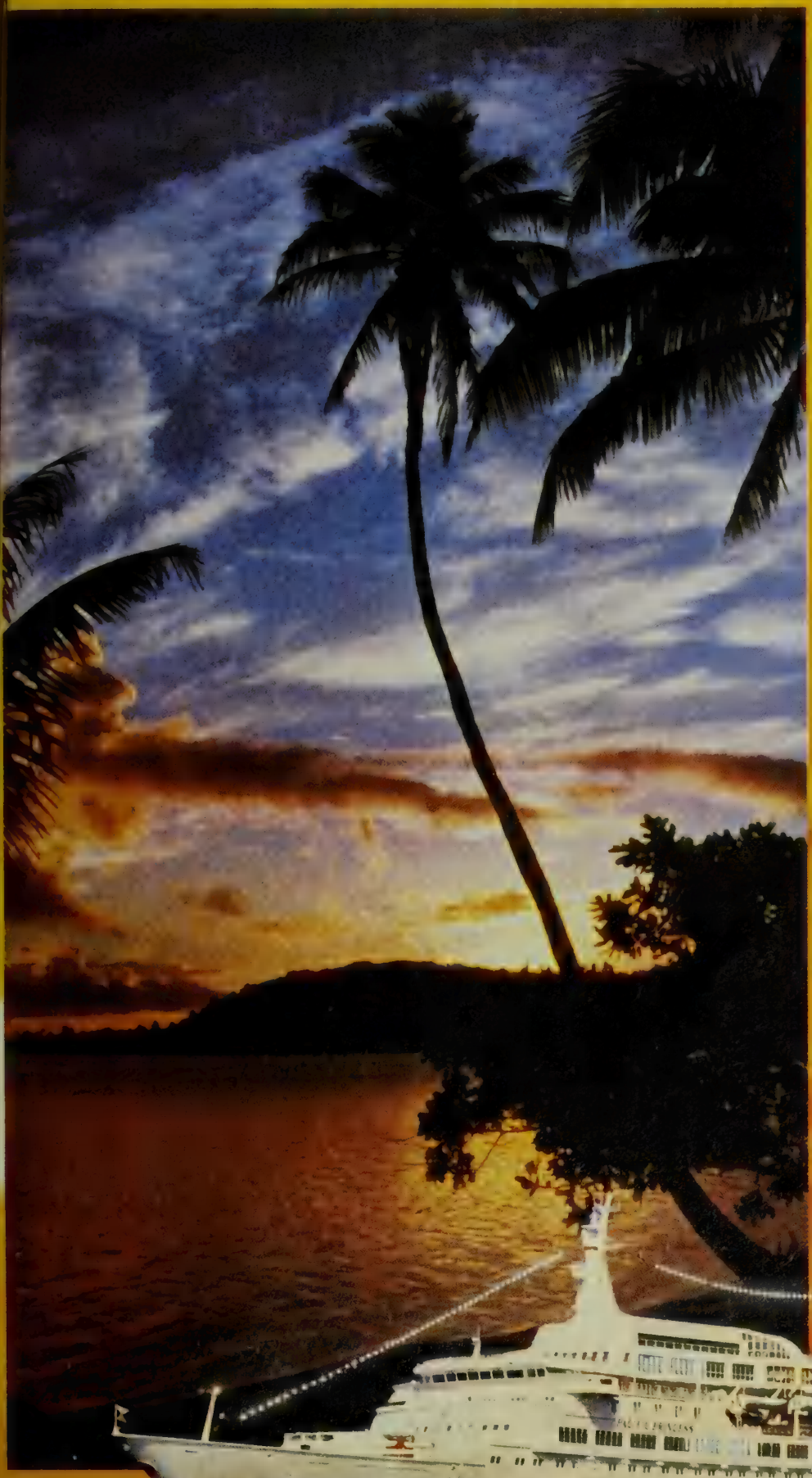

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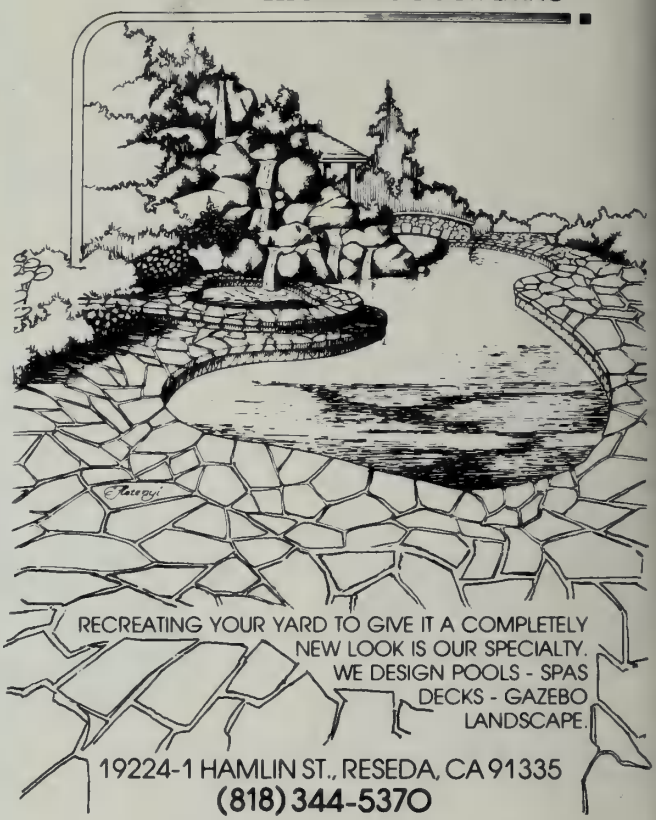

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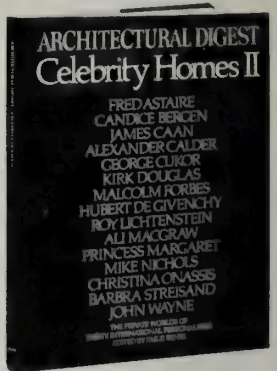

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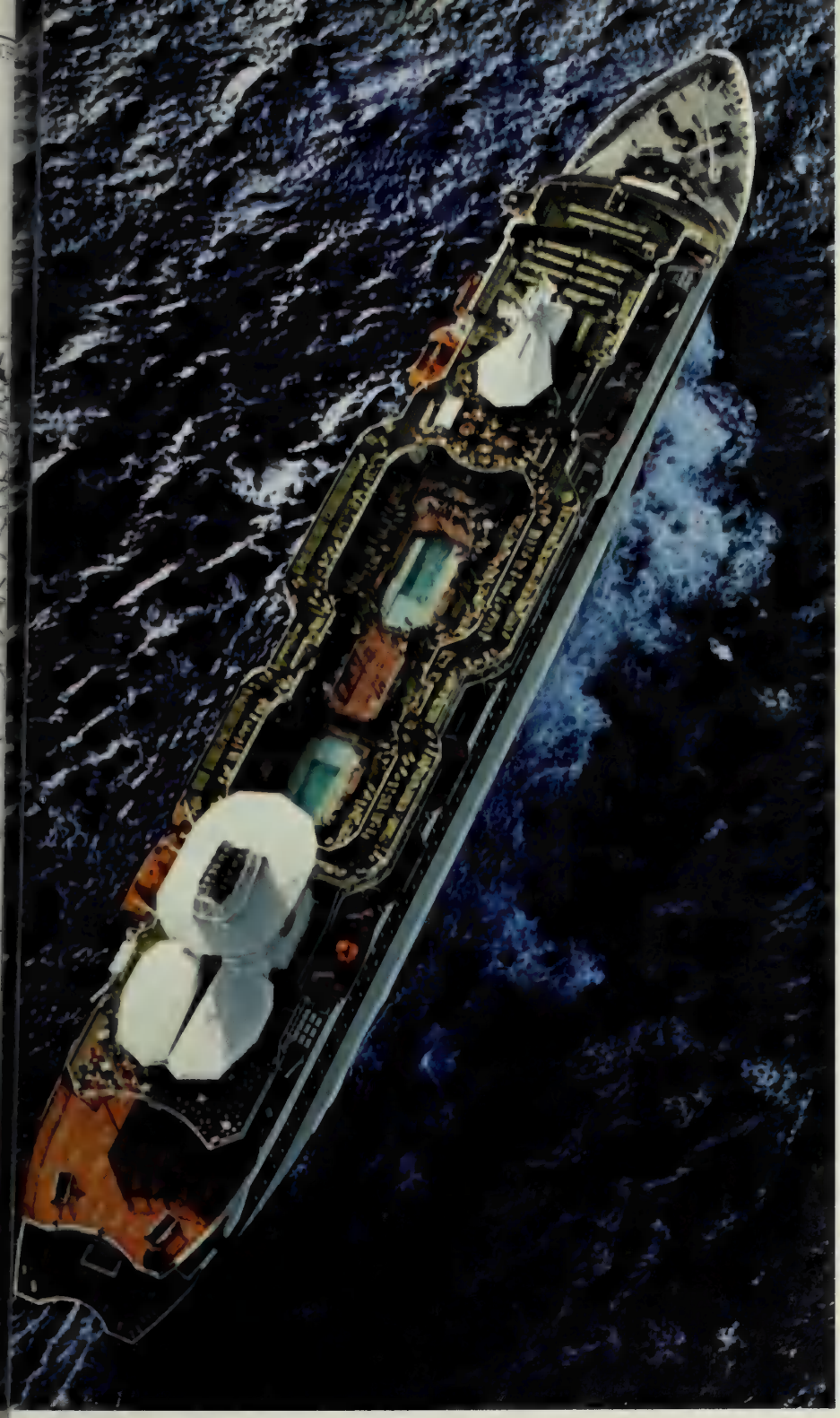

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